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THOMAS ROWLANDSON

# Herman Melville

*An exhibition of books,  
letters, manuscripts*

*open free to the public*

*February 19—April 4*

*Weekdays 10 a.m.—5 p.m.*

*Saturdays 10 a.m.—3 p.m.*

**THE GROLIER CLUB**

**47 EAST SIXTIETH STREET**

A  
*CATALOGUE*  
OF  
*BOOKS ILLUSTRATED*  
BY  
THOMAS ROWLANDSON



*Together with a collection of original  
drawings by him, exhibited at the  
Grolier Club, in November 1916*

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New York 1.

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DEC 27 1916

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## NOTE

THOMAS ROWLANDSON's life and work cover the formative period of English social caricature, as he was born in July, 1756, eight years before the death of Hogarth, and died in April, 1827, eight years before the publication of John Leech's *Etchings and Sketchings*. Leaving the schools of the Royal Academy at the age of sixteen, he spent two years in a Parisian atelier, after which he returned to London and the Academy, only to go again to Paris. In 1777 he set up in London as portrait painter, but his early bent for caricature and his appetite for life caused him to spend much of his time rambling on the Continent and about the English countryside, sketching landscape, men and manners. Sometime in the early eighties he seems definitely to have thrown in his lot with Gillray and Bunbury, and thereafter to have

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made his living from caricature. In 1809 he began work for Ackermann's *Poetical Magazine*, starting that series of book illustrations by which he is probably most popularly remembered to-day.

We are told of his aimless wandering about the country, of his indolence and dissipation, of his gambling and high living, and of the reprobation with which his habits of life were regarded by the good people of his day, but undoubtedly it is to just these things that we are indebted for the marvellous record which he left of the England he knew, perhaps the most important contribution to our knowledge of the manners of the Englishman during the extraordinary years from 1780 to 1825.

His predecessors and contemporaries as caricaturists vacillated between heavy moralizing and savage satire, the monotony of which was relieved only by raucous laughter. Rowlandson, with his academic training and his sojourns in the Paris of Moreau le jeune, Freudeberg and

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Debucourt, however, escaped the eccentricities and insularities of his fellows and brought to his work the sure hand and smiling appreciation of manners and costume that have ever since been the distinguishing trait of English social caricature. Without him it may well be doubted whether the Leech and Doyle, the Keene and Du Maurier we know would ever have existed.

Mr. Martin Hardie in his *English Coloured Books* gives the following account of the manner in which Rowlandson produced many of his book illustrations and sheets of caricatures:

“For the colouring of aquatints a publisher had to keep a number of workmen occupied in this particular task. Rudolph Ackermann, for instance, had a large staff of engravers and colourists working continually at his Repository of Arts. The magnitude of the work will be best realized by considering what the issue of a single book meant. The *Microcosm of London*, for instance, contains one

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hundred and four plates and one thousand copies of the book were published. This means that for this one book alone at least 104,000 plates were separately coloured by hand; and any one who has studied Ackermann's books knows with what uniform excellence this colouring was done, and to what a high degree of finish it frequently attained. Let us consider for a moment how one of Rowlandson's coloured plates for this work would be produced. The artist was summoned to the Repository from his lodgings in James Street, in the Adelphi, and supplied with paper, reed-pen, Indian ink, and some china saucers of water-colour. Thus equipped, he could dash off two caricatures for publication within the day; but in the case of the coloured books he worked with greater care. With his rare certainty of style, he made a sketch, rapid but inimitable. This he etched in outline on a copper plate, and a print was immediately prepared for him on a piece of drawing-paper. Taking his Indian ink, he added to this outline the delicate tints

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that expressed the modelling of the figures, and the shadowing of interiors, architecture, or landscape. The copper plate was then handed to one of Ackermann's numerous staff of engravers—Bluck, Stadler, Havell, and the rest. When Rowlandson returned in the afternoon he would find the shadows all dexterously transferred to the plate by means of aquatint. Taking a proof of this or his own shaded drawing, the artist completed it in those light washes of colour which are so peculiarly his own; and this tinted impression was handed as a copy to the trained staff of colourists, who, with years of practice under Ackermann's personal supervision, had attained superlative skill."

In the following catalogue the books are divided into two classes: those containing illustrations designed by Rowlandson (who in most cases seems to have done the etching as well, at least to the extent described above), and those which Rowlandson engraved after the designs of fellow artists. The dates on prints quoted

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in the catalogue refer to the copies exhibited, but have been found to be uniform in all copies of given books which have been examined unless otherwise stated.

To this large-paper edition of the catalogue are added a list of the drawings by Rowlandson which were exhibited, and a brief summary of book illustrations by him, or attributed to him, not included in the exhibition.

The Committee on Arrangements takes pleasure in acknowledging the assistance of the Harry Elkins Widener Memorial Library at Harvard in allowing a thorough examination of its wonderful Rowlandson collection. Any variations discovered by this further comparison of copies are noted in the catalogue. Aside from the members of the club who have generously contributed their collections, the committee has especially to thank Mrs. George D. Pratt, Mr. John E. Madden, Mr. J. Pierpont Morgan, Mr. H. L. R. Edgar, and Mr. G. D. Smith.

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## LIST OF REPRODUCTIONS

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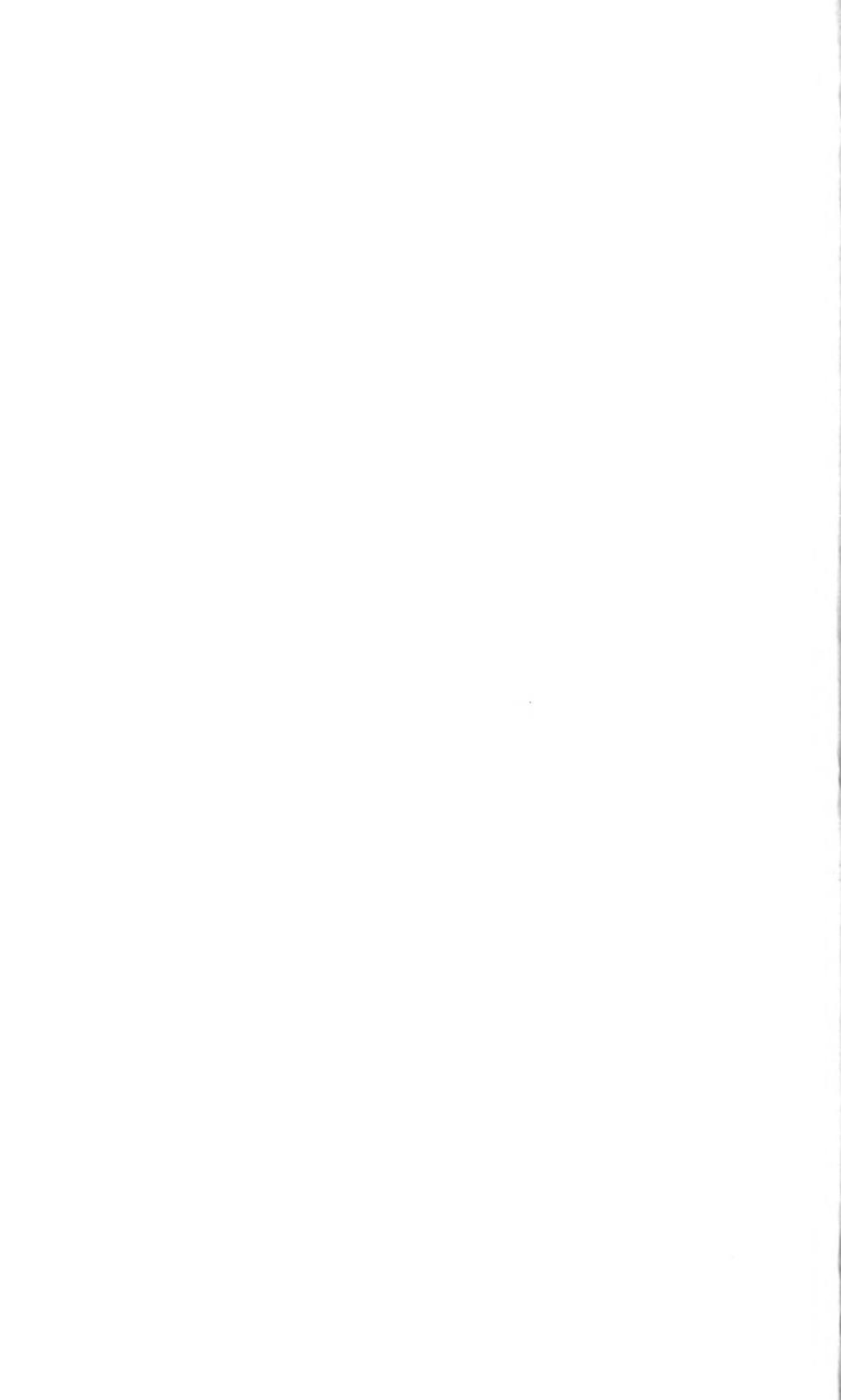


Smoking a French Buck

(Drawing No. 4)

The central figure seems to represent Kowlandson





# CATALOGUE



ILLUSTRATIONS DESIGNED  
BY ROWLANDSON

1784

I THE RHEDARIUM, for the Sale of All sorts of Carriages By Gregory Gigg. A New Book Of Horses And Carriages. Design'd & Etch'd by T. Rowlandson. Pubd. by E. Jackson . . . [c. 1784].

Oblong quarto. No letterpress.

Nine plates (including title-page) designed and etched by Rowlandson; colored.

The plates are signed "Rowlandson" (except the last, representing a coach without horses), and bear Jackson's imprint. Three have titles: A Hack.—Brewers Drays.—Millers Waggon. The other plates are of a similar character, one of them being dated 1784.

Grego lists this tentatively under 1783 (see also his Vol. I, p. 151).

THOMAS ROWLANDSON

2 HISTORY OF THE WESTMINSTER  
ELECTION . . . The Second Edition.  
By Lovers Of Truth And Justice.  
Audi Alterem Partem. London:  
Printed For The Editors . . .  
M.DCC.LXXXV . . .

Quarto. Second edition. Title, dedication and "Preface to the Reader," pp. [v]–xii; "Errata" and folded table (not included in pagination); text, pp. [1]–574.

Sixteen plates (partly folded) designed by Rowlandson; colored.

The plates, most of which bear W. Humphrey's imprint, are as follows: The Rival Candidates (April 8, 1784).—Liberty and Fame introducing Female Patriotism to Britania.—The Champion of the People (March 11, 1784).—The State Auction (March 26, 1784).—Master Billy's Procession to Grocers Hall (March 8, 1784).—Britannia roused . . .—The Hanoverian Horse and British Lion (March 31, 1784).—The Westminster Watchman.—The Westminster Mendicant ("11, 1784").—The Westminster Deserter

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... (May 18, 1784).—Procession to the Hustings . . . (April 30, 1784).—Wit's Last Stake (April 22, 1784).—The Apostate Jack R— . . . (March 1, 1784).—A Peep into Friar Bacon's Study (March 3, 1784).—Mars and Venus . . . (April 2, 1784; published by W. Wells, and not mentioned by Grego; it does not greatly resemble Rowlandson).—A Political Heat . . . (May 19, 1784; not mentioned by Grego).

These form only a small part of the numerous caricatures drawn by Rowlandson during the contested election for Westminster in 1784, many of which were issued as single prints. The first edition of the book appeared in 1784. The preface, reflecting on the Duchess of Devonshire, was afterward suppressed.

1786

3 PICTURESQUE BEAUTIES OF BOSWELL  
Part The First [-Second] Containing

THOMAS ROWLANDSON

Ten Prints, Designed and Etched by Two Capital Artists . . . of The Following Subjects. [Titles of plates and quotation from Boswell.] Published in May [June], 1786, by E. Jackson . . .

Oblong folio. Two volumes. No letter-press. Published in gray paper wrappers.

Twenty plates designed and etched by Rowlandson "from suggestions by Collins," as called for in the lists of plates on the wrappers.

The plates are not signed, but bear descriptions below, with references to Boswell's *Journal of a Tour to the Hebrides* ("Vide Journal," with page number). In Vol. I, six are dated May 15, and four, May 30. In Vol. II, three are dated May 15, one, June 10, two, June 15, and four, June 20.

This caricatures Boswell's *Journal of a Tour to the Hebrides*, which had appeared in 1785.

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1789?

4 [RACING SERIES. 1789?]

Quarto. No letterpress.

Six aquatint plates designed and (probably) etched by Rowlandson.

The plates are cut close and mounted, the titles being mounted separately.

They are as follows: Mounting.—Weighing (not mentioned by Grego).

—Racing (called by Grego "The Start").—Betting.—Running out of the Course (not mentioned by Grego).—Between Heats (called by Grego "The Course").

The first and fourth plates contain portraits of Colonel Dennis O'Kelly, owner of the celebrated racehorse, Eclipse.

1790-1792

5 No. [1-4, supplied in ink]. Price 5s.  
Outlines of Figures, Landscape, & Cattle, Etched By T. Rowlandson, For The Use Of Learners; Published By S. W. Fores, No. 50, Piccadilly,

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Corner Of Sackville-Street; (Where may be had all the Works of Hogarth, Rowlandson, Bunbury, and Woodward:) [twenty-five lines of Fores's advertisements, 1790-1792].

Folio. In four numbers, as issued. Original gray, paper wrappers, with labels lettered as above.

Sixteen plates designed and etched in outline by Rowlandson.

The plates are numbered, and each contains Fores's imprint, with dates as follows: Nos. 1-4, March 8, 1790.—No. 5, June 18, 1790.—No. 6, June 20, 1790.—No. 7, June 27, 1790.—No. 8, June 20, 1790.—No. 9, Jan. 20, 1791.—No. 10, Aug. 6, 1790.—No. 11, Jan. 31, 1791.—No. 12, Aug. 6, 1790.—Nos. 13-16, June 1, 1792.

The plates bear no titles, nor does Rowlandson's name appear in any of them. Each plate contains various scenes and a large number of figures employed in various pastimes and pursuits, including fishing, shooting,

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riding, sailing, coaching, faggot carrying, skating, horse racing, etc. Grego describes some of these plates as *Sheets of Picturesque Etchings*.

6 ANOTHER ISSUE, with the plates colored. In this set Plates 9-12 are not numbered, and there are variations in the labels of Nos. 2-4.

1792

7 FIELDING, HENRY. The Adventures Of Joseph Andrews, And his Friend Mr. Abraham Adams . . . By Henry Fielding, Esq. With Prints By T. Rowlandson. Printed For J. Murray, London, And J. Sibbald, Edinburgh. 1792.

Octavo. Title, "Preface," "Contents" and "Subjects of the Prints," pp. [iii]-[xxi]; text, pp. [1]-331.

Eight plates designed and etched by Rowlandson.

The plates have no titles, but each contains page designation, Sibbald's imprint, dated 1792, and "Rowlandson Inv't. et Fect."

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8 FIELDING, HENRY. *The History Of Tom Jones, A Foundling.* By Henry Fielding, Esq. Mores Hominum Multorum Videl. Volume I [-Volume III]. Printed For J. Murray, London, And J. Sibbald, Edinr. 1792.

Octavo. Three volumes. Vol. I: Title, "To the Honourable George Littleton, Esq.," and "Contents," pp. [iii]-xix, with unnumbered leaf, "Subjects of the Prints," insert between pp. viii-ix; text, pp [1]-280. Vol. II: Title, "Subjects of the Prints," and "Contents," pp. [i]-xi; text, [1]-350. Vol. III: Title, "Contents," and "Subjects of the Prints," pp. [i]-[ix]; text, pp. [1]-316.

Twelve plates (four in each volume) designed and etched by Rowlandson; colored.

The plates have no titles, but each contains volume and page designation, Sibbald's imprint, dated 1792, and "Rowlandson invt. et Fect.," with slight differences in capitalization, etc.

9 THIRTEEN ETCHINGS Illustrative Of Striking Passages In *Tom Jones* and *Joseph Andrews*; Designed By Thomas Rowlandson, Esq. Also

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Specimen Of A New Edition Of  
Smollett's Works. Edinburgh . . .  
1808.

A prospectus for a later edition, containing the twelve plates for *Tom Jones*, one for *Joseph Andrews* (Parson Adams in a Suspicious Situation), and one for *Humphrey Clinker* (The Marriage . . .). The plates may be distinguished from those of the original edition by the fact that they contain titles instead of Sibbald's imprint. Between the plates are pages of explanatory letter-press.

1799

10 HUNGARIAN & HIGHLAND BROAD  
SWORD Twenty Four Plates, De-  
signed and etched by T. Rowlandson,  
under the direction of Messrs. H.  
Angelo and Son, Fencing Masters to  
the Light Horse Volunteers of Lon-  
don and Westminster dedicated to  
Colonel Herries. Publishd as the  
Act directs Feby. 12<sup>th</sup>. 1799, by H.  
Angelo . . .

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Oblong folio. "To Colonel Herries . . ." and "Subscribers," pp. [i]–[vii]. There is no printed title-page. Original gray paper wrapper bound in.

Twenty-four aquatint plates (including title-page) designed and etched by Rowlandson; colored.

There is no list of the plates, which bear technical, military titles in panels on the borders. Most of them are signed by Rowlandson in the body of the plate, and all have the publisher's name below, with the date, Septr. 1, 1798, except the title, which is dated as above, the eighth and ninth plates which have no imprint, and the seventeenth, from which the date is omitted. The title bears also the words, "Aquatinta by I. Hill."

"With foreign invasion threatening our shores, martial ardour was the keynote of the year 1799, and subscribers were readily found for the *Hungarian and Highland Broad-sword Exercise . . .* The twenty-four plates in coloured aquatint show military exercises and movements of cavalry, but the single figures in the

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foreground, illustrating sword exercises, are relieved and animated by the introduction in the background of various skirmishes, assaults and battle-scenes, so that the plates lose all sense of formality. In the general liveliness of the picture you forget that the two central figures illustrate: 'Cut two, and horse's off side protect, new guard,' and other formulæ of broadsword exercise." *Hardie. English Coloured Books.*

Three copies are exhibited.

11 LOYAL VOLUNTEERS Of London & Environs, Infantry & Cavalry, in their respective Uniforms . . . In 87 Plates. Designed & Etched by T. Rowlandson, and Dedicated by Permission to His Royal Highness the Duke of Gloucester. [1799.]

Folio. Dedication, "Preface," dated August 12, 1799, "List of Subscribers" and "Contents," pp. [i]–[xii]. Each two plates are placed to face each other, with unnumbered leaves of description between.

Eighty-seven plates (including title-page) designed and etched by Row-

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landson; colored, with a lavish use of gold.

The plates bear military descriptions as titles, and imprints, and are signed "Rowlandson delin.". They are numbered 1-77 (Nos. 77-79 being combined on one plate), and 1-8 (cavalry) with a ninth cavalry plate unnumbered. In the copies examined they are dated as follows: Nos. 1-12, June 1, 1798; Nos. 13-16 and 19, June 16, 1798; Nos. 17-18, 20, 22 and 25, July 1, 1798; Nos. 21-24 and 27, July 10, 1798; Nos. 26 and 28, July 18, 1798; Nos. 29-32, 34 and 36, Aug. 1, 1798; Nos. 33 and 35, Aug. 7, 1798; No. 37, Aug. 14, 1798; Nos. 38-40, Aug. 20, 1798; Nos. 41-44, Sept. 7, 1798; Nos. 45, 47 and 48, Sept. 21, 1798; No. 46, Sept. 14, 1798; Nos. 49-52, Oct. 5, 1798; Nos. 53-55, Oct. 25, 1798; Nos. 56 and 57, Nov. 1, 1798; Nos. 58-60, Nov. 16, 1798; Nos. 61-64, Dec. 20, 1798; No. 66, Dec. 18, 1798; Nos. 65, 67, 69 and 70, Jan. 1, 1799; No. 68, Dec. 10, 1798; Nos.

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71 and 72, Feb. 16, 1799; Nos. 73,  
75 and 76, April 20, 1799; No. 74,  
May 6, 1799; Nos. 77-79 (on one  
plate), May 20, 1799; Nos. 1 and 3  
cavalry, June 24, 1798; Nos. 2 and 4  
cavalry, July 1, 1798; No. 5 cavalry,  
Oct. 1, 1798; Nos. 6-8 cavalry, Nov.  
1, 1798; unnumbered plate, July 24,  
1799.

c. 1802

12 TO BE CONTINUED OCCASIONALLY.  
Platts's Popular & Original Dances,  
For The Piano Forte, Violin &c.  
With Proper Figures . . . London,  
Printed & Sold by J. Platts . . . [c.  
1802].

Folio. "List of Platts's Popular & Original  
Dances" and music, pp. [1]-38.

Title vignette signed "Hunter sc.,"  
surrounded by border of various  
dancing figures and symbols, signed  
"Rowlandson sc.," but evidently after  
his own design.

1807

13 [BRITTON, JOHN.] *The Pleasures Of Human Life: Investigated cheerfully; Elucidated Satirically; Promulgated Explicitly; and Discussed Philosophically. In A Dozen Dissertations . . . By Hilaris Benevolus, & Co. Fellows of the London Literary Society of Lusorists.*" [Quotations from Milton, Dibdin, and Peter Pindar.] Embellished With Five Illustrative Etchings and two Head-pieces. London: Printed For Longman, Hurst, Rees, And Orme, Paternoster Row. 1807.

Sextodecimo. Title, "A Deprecatory Advertisement" and "Embellishments," pp. [i]–xvi; text, including "Official Notice" and "Dedication to the respectable Booksellers and Publishers of Great Britain," pp. [1]–210; "An analytical and expiatory Index" and "Postscript," pp. 211–223.

Tinted frontispiece and title-page, representing Gloom ("placed topsy-turvy") and Cheerfulness. Five plates designed and etched by Row-

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landson as called for in the Index; colored.

The plates are inscribed "Drawn and Etched by Rowlandson for the Pleasures of Human Life," and are dated Feb. 1st, 1807. The titles are as follows: Christopher Crabtree in the Suds.—Mr. Ego's Marvelous Story.—Connoisseurs or Portrait Collectors!!!—A Brace of Full-Grown Puppies . . . —The Pleasures of Bond Street . . . A footnote says of the engraved title: "We are indebted to the ingenious Mr. Charles Bell, for permission to copy this exquisitely laughable head, from his recent interesting work, *The Anatomy of Expression*."

14 MORE MISERIES!! Addressed To The Morbid, The Melancholy, And The Irritable. By Sir Fretful Murmur, Knt. Second Edition, Enlarged [Two lines] London, Printed by W. Clowes . . . For H. D. Symonds [and others] . . . 1807.

Sextodecimo. Half-title, title, "To George Colman, Esq.," "To the Public," pp. [i-vii];

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“Contents” and “Memoir,” pp. [1]–16; text, pp. [19]–213; Advertisements, pp. [215–218]. It seems probable that there should be a half-title between pp. 16–[19].

Folded colored frontispiece. Twelve aquatint plates designed by Rowlandson; colored.

There is no list of plates, which have full descriptions below, and are, for the most part, signed “Rowlandson fecit.” Above each plate is the title, “More Miseries,” and the page number (66, 77, 84, 86, 92, 97, 117, 118, 136, 148, 179, 188). They were published by Ackermann, and are dated April 1, 1807.

The book was first published, with the colored frontispiece, in 1806. The last page of the advertisements in the present volume reads as follows: “Just published, price 6s. coloured. Graphic Illustrations of More Miseries: from the Inimitable Pencil of Rowlandson. The Publisher has spared no expense to render this collection of Twelve Prints, truly Unique. We may confidently assert,

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that they possess more genuine humour than any others on a similar subject, and cannot fail to attract the public attention. The Prints may be had bound with More Miseries, Price 11s. coloured."

1808

15 MISERIES OF HUMAN LIFE: Designed And Etched By T. Rowlandson, And Published December 1 1808 By R. Ackermann Repository of Arts, 101 Strand London

Quarto. No letterpress. Original brown paper boards, with green label.

Fifty plates (including title-page) designed and etched by Rowlandson; colored.

They consist of title-page, thirteen plates of various kinds of "Miseries," dated Jan. 1, 1806 (one plate), and Jan. 1, 1807, with the secondary designation of "Dialogue" (Introductory Dialogue, and 2.[-12.] Dialogue, "7. Dialogue" being used

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twice), twelve plates of "More Miseries," as described under our No. 14 and twenty-four miscellaneous plates, sixteen of which agree with Grego's list (see Grego, Vol. II, pp. 119-124).

This is a collection of various plates issued singly in 1806, 1807, and 1808, and brought together in this volume. The twelve "More Miseries" plates had been already issued collectively, in 1807. Several of Rowlandson's plates depicting various miseries are not included in the collection, and he continued to issue occasional plates of like nature until 1814.

Eight plates substituted in this set for those mentioned by Grego are: Miseries Domestic: A cupboard in the parlour . . . Academy for Grown Horsemen: How to pass a carriage (signed by Bunbury).—The Inflexible Porter (Bunbury).—A Lying in Visit.—Plate without inscription, showing the interior of a cobbler's home.—Production of an Alehouse.—A Cart Race.—Miseries of Human

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Life: being suddenly seized with a fit of the cramp . . .

The plates mentioned by Grego, and not herein included, are: Miseries of Human Life: Struggling through the curse of trying to disentangle your hair . . . —Miseries of Social Life: Escorting four or five country cousins . . . —The Enraged Vicar.—Miseries of Travel: “O miserabile mihi” . . . —Miseries of Travel: Being mounted on a beast . . . —Miseries of the Country: Passing the worst part of a rainy winter . . . —Miseries of the Country: While on a visit in the Hundred of Essex . . . —Miseries of London: Being a compulsory spectator . . .

The cover label reads: “Miseries of Human Life,” etc.; whereas the copy in the Widener Library, with plates agreeing with the copy here shown, bears a label, with lettering beginning: “50 Plates Coloured.”

1808-1810

16 [COLORED VIGNETTE.] The Microcosm of London. This Work Already honoured by HIS Approbation, Is most Humbly Dedicated by Permission, To His Royal Highness The Prince of Wales By His Grateful And Most Obedient Servant, R. Ackermann. [1808-1810].

Folio. Three volumes. Vol. I: Woodcut title (not included in pagination); "Introduction," pp. [i]-iv; "Contents" and text, pp. [1]-231. Vol. II: Woodcut title, "Introduction" and "Contents," pp. [i]-[vii]; text, [1]-239. Vol. III: Woodcut title, "Introduction," "Contents" and publisher's note, pp. [i]-[vi]; text, pp. [1]-280; "Index," pp. [281-286].

Three dedicatory plates (one in each volume), designed by T. Tomkins and engraved in line by R. Ashby (at the head of each, a stippled vignette by T. Williamson after E. F. Bunbury). One hundred and four aquatint plates designed and etched by Rowlandson and Augustus Pugin,

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as called for in the "Contents" to the several volumes; colored.

The plates are numbered, and all have Ackermann's imprint, "Rowlandson & Pugin delt. et sculpt." in the lower, left corner, and the name of the aquatinter at the right, as follows: J. Bluck, fifty-five; J. C. Stadler, twenty-eight; T. Sutherland, ten; J. Hill, ten; Harraden, one. In a few cases, the order of the plate numbers differs from the order of the plates demanded by the lists of contents (See Vol. I, Nos. 28-29; Vol. II, Nos. 41, 42; Vol. III, Nos. 89, 101). Plate 30 is numbered 29, and Plate 85 is numbered "Plate 85, Second."

The plates are dated from January 1, 1808, to February 1, 1810, and run in regular succession, four on the first day of each month, with the following exceptions: No. 71 is dated July 1; No. 73, June 1; No. 91, Sept. 1; No. 92, Jan. 1, 1810; No. 101, Nov. 1, 1809.

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The titles are as follows: Vol. I. Pl. 1, Drawing from Life at the Royal Academy . . . — 2, Exhibition Room, Somerset House.—3, Board Room of the Admiralty.—4, Astley's Amphitheatre.—5, Dining Hall, Asylum.—6, Christie's Auction Room.—7, The Great Hall, Bank of England.—8, Bartholomew Fair.—9, Billingsgate Market.—10, The Hall, Blue Coat School.—11, Bow Street Office.—12, Pass-Room Bridewell.—13, British Institution (Pall Mall).—14, The Hall and Stair Case, British Museum.—15, The Hall Carlton House.—16, The Roman Catholic Chapel (Lincolns Inn Fields).—17, Coal Exchange.—18, Royal Cock Pit.—19, Water Engine, Cold-Bath-Field's Prison.—20, The College of Physicians.—21, House of Commons.—22, Court of Chancery, Lincoln's Inn Hall.—23, Court of Common Pleas, Westminster Hall.—24, Court of Kings Bench, Westminster Hall.—25, Court of Exchequer, Westminster Hall.—26, Covent Garden Market Westminster Election.—27, Covent

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Garden Theatre.—28, The Long Room, Custom House.—29 (1), Custom House: From the River Thames.—29 (2), Debating Society, Piccadilly.—31, Doctors Commons.—32, Drury Lane Theatre.—Vol. II. 33, Corn Exchange, Mark Lane.—34, Exhibition of Water Coloured Drawings . . . —35, Fire in London.—36, Fleet Prison.—37, Foundling Hospital, The Chapel.—38, Freemasons Hall, Great Queen Street.—39, Great Subscription Room at Brooks's . . . —40, Guildhall.—41, Guildhall . . . Court of Kings Bench.—42, Common Council Chamber, Guildhall.—43, Heralds College, The Hall.—44, Hospital, Middlesex.—45, India House, The Sale Room.—46, Kings Bench Prison.—47, King's Mews, Charing Cross.—48, Lambeth Palace.—49, Lloyd's Subscription Room.—50, Leaden Hall Market.—51, Egyptian Hall, Mansion House.—52, House of Lords.—53, Lottery Drawing, Coopers Hall.—54, Magdalén Chapel.—55, The Mint.—56, Mounting Guard, St. James's Park.

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—57, Newgate Chapel.—58, Old Bailey.—59, Opera House.—60, Pantheon Masquerade.—61, Philanthropic Society, The Chapel.—62, Pillory, Charing Cross.—63, The Post Office.—64, Quakers Meeting.—Vol. III. 65, Queen's Palace, St. James's Park.—66, Royal Circus.—67, Royal Exchange.—68, Royal Institution, Albemarle Street.—69, Sadlers Wells Theatre.—70, Session House, Clerkenwell.—71, Society for the Encouragement of Arts . . . —72, Society of Agriculture.—73, Somerset House, Strand.—74, Stamp Office, Somerset House.—75, New Stock Exchange.—76, Drawing Room St. James's.—77, St. Luke's Hospital.—78, St. Margarets, Westminster.—79, St. Martins, in the Fields.—80, St. Paul's Cathedral.—81, Surrey Institution.—82, Synagogue, Dukes Place, Houndsditch.—83, Tattersall's Horse Repository.—84, Temple Church.—“85, Second,” View of the Tower.—86, Board of Trade. 87, Trinity House.—88, Vauxhall Garden.—89, A View of London

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From the Thames . . . —90, St. Stephen's, Walbrook.—91, Watch House, St. Mary le Bone.—92, West India Docks.—93, Westminster Abbey.—94, Westminster Hall.—95, Whitehall.—96, Workhouse, St. James's Parish.—97, Greenwich Hospital . . . —98, Chelsea Hospital.—99, Military College, Chelsea.—100, New Covent Garden Theatre.—101, Horse Armoury, Tower.—102, South Sea House Dividend Hall.—103, Excise Office, Broad Street.—104, View of Westminster Hall and Bridge.

“The original idea was to publish this book in twenty-four numbers, at 7s. 6d, a number, but Ackermann soon found himself obliged to raise the price to 10s. 6d and the number of parts to twenty-six, saying in the preface to the third volume that when the price is compared with the work itself, the publisher flatters himself that it will appear that he has been influenced by other motives besides those of gain in the prosecution of it.

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In its final form in three volumes, published in 1810, the book was sold at thirteen guineas." *Hardie. English Coloured Books.*

Concerning the combined work of Rowlandson and Pugin, the introduction says: "The architectural part of the subjects that are contained in this work, will be delineated, with the utmost precision and care, by Mr. Pugin, whose uncommon accuracy and delicate taste have been displayed in his former productions. With respect to the figures, they are from the pencil of Mr. Rowlandson, with whose professional talents the public are already so well acquainted, that it is not necessary to expatiate on them here."

"The book is a perfect treasure-house of scenes, described with pen and brush, from the London of a century ago, the work of Rowlandson and Pugin being equally admirable. It depicts the time of transition from the old to the new . . . To us of to-day, when each successive year brings about a disappearance of the old

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landmarks, modern London and the London of the *Microcosm* scarcely appear the same city. Hence the perennial fascination of the book. Two-thirds of the places illustrated have entirely passed away, the Pillory, the Old Bailey, the King's Bench Prison, the Royal Cockpit in Birdcage Walk, Brooks' Subscription House, where the aristocratic gamesters of the day played by the light of shaded candles—these now live only in the pages of Thackeray and Dickens . . . Pugin's own autograph copy of the *Microcosm* is in the possession of Mr. Yates Thompson. Pugin bound up in it a set of uncoloured plates as well as the colored ones, and also 118 preliminary sketches, mostly in pencil, which he made for the illustrations and which were obviously sent to Rowlandson that he might add the figures. The different manner in which the two artists used the pencil is very interesting; the delicacy of Pugin's draughtsmanship and the dash of Rowlandson's character studies form a striking contrast, and

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the whole book affords a rare opportunity of seeing every plate in its several stages." *Prideaux. Aquatint Engraving.*

17 THE CARICATURE MAGAZINE, OR HEDIBRASIC MIRROR, By G. M. Woodward, Esqr. Vol. I [-IV] Published by Thomas Tegg. [1808, etc. ?]

Folio. Vols. II-IV. No letterpress.

Numerous plates (including varying title-pages). The title of Vol. III is "Rowlandson's Caricature Magazine."

In this large collection of caricatures by Cruikshank, Woodward, Rowlandson and others we find about 160 plates signed by Rowlandson. A set of five volumes is said to contain 499 plates, but collections differ widely. It was first issued in parts, beginning in 1807.

1809

18 [VIGNETTE] Poetical Magazine; Dedicated To the Lovers of the Muse, By the Agent of the Goddess, R. Ackermann. Vol. I [-IV] Lon-

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don. Pub. Nov. 1, 1809 [-May 1, 1811], At R. Ackermann's Repository of Arts . . .

Octavo. Four volumes.

Numerous aquatint plates; colored.

Twenty-eight of the plates illustrate *The Schoolmaster's Tour*, afterwards known as the First Tour of Doctor Syntax (see No. 20). The plates may be distinguished from those appearing in the work in book form by the lack of Rowlandson's signature, and by the fact that each bears the number and date of the issue of the Poetical Magazine in which it appeared (Nos. 1-25, May 1, 1809, to Nov. 1, 1811). Three of the plates, as listed in our No. 20, did not appear in the Poetical Magazine. Besides the Syntax plates, one illustrating "The Mansion-House Monitor" (Vol. I, facing p. [57]), two illustrating "Edwin and Matilda" (Vol. II, facing pp. 68 and 112), and a woodcut illustrating "The last Drop" (Vol. I, p. 182) have been attributed to Rowlandson.

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The remaining plates are landscapes,  
after anonymous artists.

19 THE INVESTIGATION OF THE CHARGES BROUGHT AGAINST HIS ROYAL HIGHNESS THE DUKE OF YORK, Commander In Chief, By G. L. Wardle, Esq. M. P. . . . London: Printed By W. Stratford . . . 1809.

Sextodecimo. Two volumes. Vol. I: Title and "Preface," pp. [i]-iv; text, pp. [5]-560; Index to Volume I, pp. 561-564. Vol. II: Text, pp. [1]-651; "Index to Volume II" and "Directions to the binder . . .," pp. 652-658; one leaf of Stratford's advertisements.

Engraved title-page in each volume, beginning "Stratford's Authentic Edition." Seventeen portraits, engraved by Hopwood; colored. Fourteen of the portraits are from sketches by Rowlandson.

The fourteen portraits which are inscribed "Engraved by Hopwood from a sketch by Rowlandson," with the dates of Stratford's imprint, are as follows: Colonel Wardle (Feb. 22, 1809).—Mr. Taylor (April 25,

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1809).—Colonel Gordon (April 4, 1809).—William Dowler, Esq. (March 11, 1809).—Dr. O'Meara (March 30, 1809).—Miss Taylor (March 6, 1809).—Dr. Donovan (April 17, 1809).—General Clavering (April 8, 1809).—Mrs. Hovenden (March 22, 1809).—Mrs. Mary Ann Clarke (Feb. 17, 1809).—Mrs. Favery (March 18, 1809).—Capt<sup>n</sup>. Huxley Sandon (March 2, 1809).—Benjamin Towne (March 10, 1809).—Lord Folkstone (March 18, 1809). The three remaining portraits are Gwyllim Lloyd Wardle (from a miniature by Armstrong; not mentioned in directions to the binder), His Royal Highness the Duke of York (Corbould delin), and Sir Francis Burdett, Bart.

1812-1821

20 [COMBE, WILLIAM.] The Tour of Doctor Syntax, In Search of the Picturesque. [“Picturesque” in a vignette.] A Poem. [Five lines from

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Horace.] Pub. 1<sup>st</sup> May, 1812, at R. Ackermann's Repository of Arts . . . London.

Octavo. "Advertisement" and imprint, pp. [i]–[iv]; text, pp. [1]–275; "Directions to the Binder for placing the Plates," p. [277]. There is no printed title-page.

Thirty-one aquatint plates (including title-page), designed and etched by Rowlandson, as called for in the directions to the binder; colored.

The plates are numbered (except the frontispiece and title), and dated May 1, or May, 1812. The frontispiece is signed "Rowlandson delt.," and all of the remaining plates, except the title and Nos. 2, 6, 7, 9, 13 and 19, are signed "Design'd & Etch'd by Rowlandson." In the following list of the plates the words "Doctor Syntax," which appear in most of the titles, are generally omitted for the sake of brevity: The Revd. Doctor Syntax (frontispiece).—Title-page.—1, Doctor Syntax, Setting out on his Tour to the Lakes.—2, Loosing his Way.—3, Stopt by Highwaymen.—4, Bound

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to a tree by Highwaymen.—5, Disputing his bill with the Landlady.—6, Copying the Wit of the Window.—7, Entertained at College.—8, Pursued by a Bull.—9, Mistakes a Gentleman's house for an Inn.—10, Meditating on the Tomb Stones.—11, Tumbling into the Water.—12, Loses his Money on the Race Ground at York.—13, At a Review.—14, With my Lord.—15, Made free of the Cellar.—16, Sketching the Lake.—17, Drawing after Nature.—18, Robb'd of his Property.—19, Sells "Grizzle."—20, Rural Sport.—21, And Dairy Maid.—22, At Liverpool.—23, Reading his Tour.—24, Preaching.—25, Dr. Syntax & Bookseller.—26, At Covent Garden Theatre.—27, The Doctor's Dream.—28, Return'd from his Tour.—29, Taking possession of his Living.

This first appeared in Ackermann's *Poetical Magazine*, 1809-1811, with the title, *The Schoolmaster's tour* (see No. 18). Of the manner in which the work was done, the au-

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thor writes in the “Advertisement”: “An Etching or a Drawing was accordingly sent to me every month, and I composed a certain proportion of pages in verse, in which, of course, the subject of the design was included: the rest depended upon what my imagination could furnish.— When the first print was sent to me, I did not know what would be the subject of the second; and in this manner, in a great measure, the Artist continued designing, and I continued writing, every month for two years, ’til a work, containing near ten thousand Lines was produced: the Artist and the Writer having no personal communication with, or knowledge of each other.” Thus began the collaboration which was the most important event of Combe’s literary career.

The plates having been worn by their use in the magazine, a new set was made, with slight variations, for the separate work, and three new subjects were added: the frontispiece, title-page, and plate 27, showing the

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Doctor's dream of the battle of the books.

The work was so popular that four editions appeared in 1812, and fifth to eighth editions in 1813, 1815, 1817 and 1819 respectively. It was translated into French and German in 1821 and 1822, and various imitations were issued (see Nos. 25-29). An American edition, with copies of the Rowlandson plates engraved by William Charles, and colored, was published in Philadelphia. Only its frontispiece is signed by Charles, the other plates containing no lettering except the titles.

The success of this so-called "First Tour" led to the publication of Second and Third Tours, which for the sake of convenient reference we group with this (see following numbers).

Two copies of each of the Tours are exhibited.

21 [COMBE, WILLIAM.] The Second Tour Of Doctor Syntax, In Search

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of Consolation; A Poem. Volume Second. [Five lines from Horace.] Published by R. Ackermann . . . 1820.

Octavo. Title and "Introduction," pp. [i-iv]; text, pp. [1]-277; "Directions to the Binder for placing the Plates," p. [279].

Twenty-four aquatint plates designed and etched by Rowlandson, as called for in the directions to the binder; colored. Woodcut on p. 51.

All the plates contain the words, "Drawn by Rowlandson," with title and imprint. They are dated in irregular order (though alike in all copies examined) from January 1 to August 1, 1820, as follows: Dr. Syntax and his Counterpart (frontispiece).—Dr. Syntax Lamenting the loss of his Wife (Jan. 1).—At the Funeral of his Wife (Jan. 1).—Setting out on his second Tour (Jan. 1).—And the Gypsies (Feb. 1).—Loses his Wig (March 1).—The Visit of Dr. Syntax to the Widow Hopefull at York (Feb. 1).—Dr. Syntax amused with Pat in the pond (April 1).—In the Glass-House (March).

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—Visits Eaton Hall, Cheshire (March 1).—Making his Will (May 1).—In a Court of Justice (June 1).—Present at a Coffee-house quarrel at Bath (April 1).—And the Superannuated Foxhunter (April 1). With the Skimerton (corrected in later issues to “Skimmington”) Riders (Aug. 1).—And the Bees (July 1).—Visits a Boarding School for young ladies (Feb. 1).—Making a Discovery (Feb. 1).—Painting a Portrait (May 1).—Marriage of Dr. Dicky Bend (July 1).—Dr. Syntax at an Auction (July 1).—At a Bookseller’s (July 1).—At Freemason’s Hall (Aug. 1).—Miss Worthy’s Marriage, Dr. Syntax in the Chair (July 1).

This was first issued in monthly parts.

22 [COMBE, WILLIAM.] The Third Tour Of Doctor Syntax, In Search of a Wife, A Poem. [Colored vignette, five lines from Horace.] London. Published at R. Ackermann’s Repository of Arts . . . [1821].

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Octavo. Preface and imprint, pp. [i-ii]; text, pp. [1]-279; "Directions to the Binder for placing the Plates," pp. [281]. There is no printed title-page.

Twenty-five aquatint plates (including title-page), designed and etched by Rowlandson, as called for in the directions to the binder (except that the title is not therein noted); colored. Colored vignette on p. 279.

All the plates except the title contain the words "Drawn by Rowlandson," with title and imprint. They are dated in irregular order (though alike in all copies examined) from Oct. 1, 1820, to May 1, 1821, as follows: Dr. Syntax setting out in search of a Wife (Oct. 1, 1820).—Title-page.—Dr. Syntax soliloquising (Oct. 1, 1820).—Dr. Syntax turned Nurse (Oct. 1, 1820).—The Banns forbidden (Dec. 1, 1820).—Dr. Syntax with a blue Stocking Beauty (Nov. 1, 1820).—The Cellar Quartetto (Dec. 1, 1820).—Dr. Syntax presenting a floral offering (Nov. 1, 1820).—The Billiard Table (Dec. 1, 1820).—

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Misfortune at Tulip Hall (Jan. 1, 1821).—The Harvest Home (Jan. 1, 1821).—The Garden Trio (Dec. 1, 1820).—Dr. Syntax at a Card Party (Feb. 1, 1821).—Star gazing (May 1, 1821).—In the wrong Lodging-House (March, 1821).—Received by the Maid, instead of the Mistress (March 1, 1821).—The Artist's Room (Jan. 1, 1821).—Death of Punch (April 1, 1821).—The Advertisement for a Wife (April 1, 1821).—Dr. Syntax & the Foundling (April 1, 1821).—The result of purchasing a blind horse (Feb. 1, 1821).—A noble Hunting Party (Feb. 1, 1821).—Introduction to Courtship (May 1, 1821).—Dr. Syntax in danger (March 1, 1821).—The Funeral of Syntax (May 1, 1821).

This was first issued in monthly parts.

23 [COMBE, WILLIAM.] (I) The Tour of Doctor Syntax In Search of the Picturesque [“Picturesque” in a vignette] . . . Pubd. by R. Ackermann,

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London, 1823. (II) The Second Tour Of Doctor Syntax, In Search of Consolation . . . London: Published by R. Ackermann . . . 1823. (III) The Third Tour Of Doctor Syntax, In Search of a Wife . . . The Fourth Edition. London, Pubd. 1823, by R. Ackermann, 101, Strand.

Sextodecimo. Three volumes. First collected edition. The only printed title-page is in Vol. II. Original boards, with Ackermann's advertisements at the end of each volume.

Eighty aquatint plates, colored, as called for in the directions to the binder at the end of each volume (except that the title-page of Vol. III is not therein noted).

Reduced plates were engraved for this edition.

24 [COMBE, WILLIAM.] The First [-Third] Tour Of Doctor Syntax . . . Volume First [-Third] Illustrated With Eighty Plates By T. Rowlandson. London: Natali And Bond . . . [n. d.]

Octavo. Three volumes.

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On the engraved title-page of the First Tour are the words "Ninth Edition, with New Plates." The plates have no publisher's imprint.

25 LE DON QUICHEOTTE ROMANTIQUE,  
OU VOYAGE DU DOCTEUR SYNTAXE  
. . . A Paris . . . 1821.

Octavo.

A French translation of "Doctor Syntax" with twenty-six lithographic copies of the Rowlandson plates (including frontispiece and title-page). They are inscribed "Lit<sup>e</sup>. par Malapeau.—Lith de G. Engelmann."

26 DES DOCTOR SYNTAX REISE . . .  
Berlin, 1822 . . .

Octavo.

A German version, with thirty-one lithographic copies of the Rowlandson plates (including frontispiece and title-page); colored.

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27 THE TOUR OF DOCTOR SYNTAX  
THROUGH LONDON . . . London  
Published by J. Johnston . . . 1820.  
Octavo.

Twenty aquatint plates; colored.

One of several imitations of *The Tour of Doctor Syntax*. The plates are not by Rowlandson.

28 DOCTOR SYNTAX IN PARIS . . .  
London: Printed for W. Wright  
. . . 1820.

Octavo.

Seventeen aquatint plates; colored.

Another imitation of "Doctor Syntax," with plates which are not by Rowlandson.

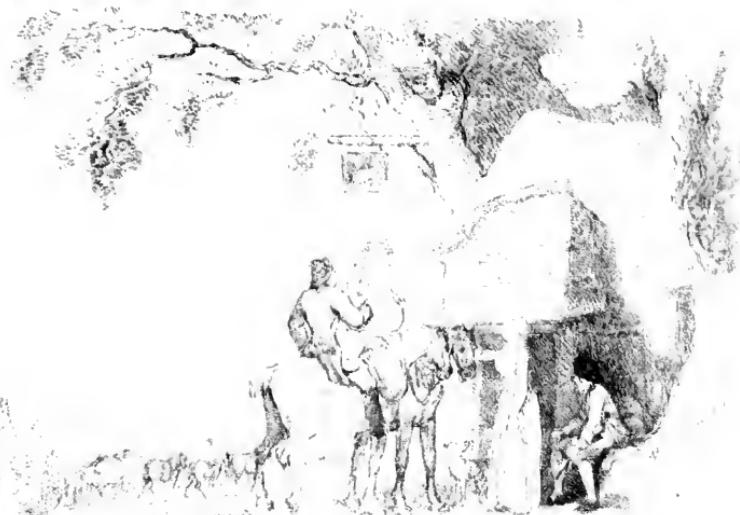
28a THE TOUR OF DOCTOR PROSODY  
. . . London: Matthew Iley . . .  
MDCCCXXI.

Octavo.

Twenty plates; colored.



A Plate from "Outlines of Figures"  
(No. 6)





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Another imitation of "Doctor Syntax," with plates which are not by Rowlandson. All except one, which has been attributed to Cruikshank, are signed by Williams or Read.

29 THE ADVENTURES OF DOCTOR COMICUS . . . London: Printed For B. Blake . . . [n. d.]

Octavo.

Fifteen aquatint plates; colored.

Another imitation of "Doctor Syntax," with plates which are not by Rowlandson. Several of them are signed "Illman Sculpt." The engraved title-page reads: "Dr. Comicus or The Frolics of Fortune."

1815

30 [ENGELBACH, LEWIS.] Naples And The Campagna Felice. In A Series Of Letters, Addressed To A Friend in England, In 1802. London: Published By R. Ackermann, 101, Strand.

1815.

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Octavo. Title and "Preface," pp. [(1)]- (4); text, pp. [1]-400; "Index" and "Arrangement of Plates, . . ." pp. [401-411].

Eighteen aquatint plates (including title-page), designed by Rowlandson, as called for in the list of plates; colored.

The plates are numbered and have page designations. The frontispiece is signed "T. Rowlandson delt. et sculpt." Rowlandson's name does not appear on the remaining plates, two of which, Nos. 4 and 18 (a folded map and a plan), bear the name of Girtin as engraver, while the map of the Island of Capri is signed "E. Gullan Sculp." All except the frontispiece have the imprint dated 1815. The only months indicated are in the title, which is dated June 1, and plates 4 and 18, which are dated May 1.

The plates are as follows: 1, Frontispiece with four lines of verse in Italian, and translation.—2, Title-page.—3, Don Luigi's Baggage seized by four Lazzaroni.—4, Plan

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of the Barracks, Theatres, &c. of Pompeji.—5, View of the Temple of Isis in Pompeji.—6, View of the Gate & High Street of Pompeji.—7, Ancient Greek Paintings, from Herculaneum.—8, Don Luigi Meets Donna Anna in the Museum.—9, Ancient Greek Paintings, from Herculaneum.—10, Sleeping Tête à Tête, at a first Visit of Don Luigi's.—11, Map of the Island of Capri.—12, Don Michele Getting up the Ship's Side.—13, Don Luigi's Ball.—14, A Bacchanalian Scene at Don Luigi's Ball.—15, A View near Naples.—16, Don Michele Preparing for his Triumphal Expedition.—17, The Letter Writer.—18, Map of the Country, Islands, &c. in the vicinity of Naples (to face page 1).

This first appeared, under the title *Letters from Italy*, in Ackermann's *Repository of Arts*, 1809-1815.

Two copies are exhibited.

31 THE MILITARY ADVENTURES OF  
JOHNNY NEWCOME, WITH AN AC-

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count Of His Campaigns On The Peninsula And In Pall Mall: With Sketches By Rowlandson; And Notes. "He jests at Scars who never felt a Wound." Shakspere. By An Officer. London: Printed For Patrick Martin . . . 1815.

Octavo. Title and "Dedication To The Subalterns of the British Army," pp. [i-iii]; text, pp. [1]-188.

Fifteen aquatint plates (including frontispiece), designed and etched by Rowlandson; colored.

All the plates except the frontispiece are numbered and have page designations. They are dated Feb. 1, 1815, and are inscribed "Drawn and Etch'd by Rowlandson." There is no list of the titles, which are as follows: Starting to join his Regiment (frontispiece).—1, Johnny Newcome going to lay in Stock.—2, Getting into his Billet.—3, Taking his Breakfast.—4, Introduced to his Colonel.—5, Smells powder for the first time.—6, Johnny writes an account of the Action to his Mother.—7, Half Rations.—8,

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Learning to Smoke.—9, Poor Johnny on the sick List.—10, Going Sick to the Rear.—11, Johnny safe returned to his Mama.—12, Dash'd with his Suite for Santarem that Night.—13, Johnny on Duty with his Chief.—14, Presenting the Trophies.

The poem has been attributed to David Roberts, Lieutenant-Colonel in the English army. Martin Hardie says of the plates that they are “comic and interesting, but not in Rowlandson’s best style, and not executed with the finish they would have received from Ackermann’s assistants.”

A second edition appeared in 1816.

Three copies are exhibited.

1815-1816

32 [COMBE, WILLIAM.] The English Dance of Death, From The Designs Of Thomas Rowlandson, With Metrical Illustrations, By The Author Of “Doctor Syntax.” [Two lines from

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Horace, with translation.] Vol. I [-Vol. II]. London: Printed By J. Diggens, St. Ann's Lane; Published at R. Ackermann's Repository of Arts . . . 1815 [-1816].

Octavo. Two volumes. Vol. I: Printed title and "Advertisement," pp. [i]-vii; "Index to the First Volume," pp. [ix-xii]; text, pp. [1]-295 (imprint on verso). Vol. II: Title and "Index to the Second Volume," pp. [i-vi]; text, pp. [1]-299. Original orange stamped cloth binding.

Seventy-four aquatint plates (including frontispiece and title-page), designed and etched by Rowlandson, as called for in the indexes (except the frontispiece and title-page, which are not therein mentioned); colored.

None of the plates are signed by Rowlandson. The frontispiece represents Death sitting upon a globe, and has no inscription. The etched title is dated March 1, 1816, and the remaining seventy-two plates are dated regularly (three each month) from April 1, 1814, to March 1, 1816. Under each is a rhyming couplet, the first lines being as follows: Vol. I.

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Time and Death their Thoughts impart.—Fungus, at length, contrives to get.—Such mortal Sport the Chase attends.—Not all the Statesman's power or Art.—His Blood is stopp'd in ev'ry Vein.—The Dangers of the Ocean o'er.—Her Tongue, and Temper to subdue.—What, do these sav'ry Meats delight you?—I list you, and you'll soon be found.—Be not alarm'd . . . I'm only come.—I have a secret Art, to cure.—Drunk and alive, the Man was thine.—When the old Fool has drank his Wine.—Yes, Nimrod, you may look aghast.—No Scene so blest in Virtue's Eyes.—Nature and Truth are not at strife.—On that illumin'd Roll of Fame.—The Catchpole need not fear a Jail.—Insure his Life . . . But, to your Sorrow.—Death, with his Dart, proceeds to flog.—I'll lead you to the splendid Croud.—On with your dead; and I'll contrive.—The Doctor's sick'ning Toil to close.—Such is the Power, and such the Strife.—How vain are all your Triumphs past.—As it appears, though dead so long.—What

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watchful Care the Portal keeps!—  
Behold the Signal of Old Time!—  
This is a very break-neck Heat.—  
Some find their Death by Sword and  
Bullet.—Whene'er Death plays, He's  
sure to win.—Such is, alas, the com-  
mon Story.—Plutus commands; and  
to the Arms.—On the frail Ice, the  
whirring Skait.—Here Honour, as it  
is the Mode.—Though I may yield  
my forfeit Breath.—Vol. II. Death  
smiles, and seems his Dart to hide.—  
Have patience, Death, nor be so cruel.  
—Death rocks the Cradle: Life is  
o'er.—Why, I was looking at the  
Bear.—The Doctors say, that you're  
my Booty.—Death can contrive to  
strike his Blows.—Another Whiff—  
and all is o'er.—O, the unconscion-  
able Brute!—The fatal Pilot grasps  
the Helm.—“No one but me shall set  
my Clock.”—’Twere well to spare me  
two or three.—In this World all our  
Comfort's o'er.—Let him go on, with  
all his Rigs.—Old Dad, at length, is  
grown so kind.—Love, spread your  
Wings, I'll not outstrip them.—By Gar,  
that horrid, strange Buffoon.—Thus,

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it appears, a Pond of Water.—Thou Slave to ev'ry gorging Glutton.— Away they go, in Chaise and one.— Your crabbed Dad is just gone Home.—It is in vain that you decide.— “The End of Life,” the Chairman cries.—The Careful, and the Careless, led.—The Serjeant’s Tongue will cease to brawl.—All Fates he vow’d to him were known.—To trust to Fortune’s Smiles alone.—Death, without either Bribe or Fee.—Th’Assailant does not feel a Wound.—’Tis strange, but true, in this World’s Strife.—What heart-felt Tears bedew the Dust.—’Tis not the Time to meet one’s Fate.—When Doctors three, the Labour share.—Death, jealous of his Right, stands Cent’ry.—This fine, hot, Feast’s a Preparation.—From Hour to Hour, from Youth to Age.—The Song now bursts beyond the Bounds of Time.

This first appeared in twenty-four monthly numbers, 1814–16. It was then published in book form by Ackermann, and sold at three guineas.

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Some copies were bound in boards. In the "Advertisement," the author says: "The Dance of Death is a Subject so well known to have employed the talents of distinguished Painters in the Age of Superstition, that little is required to recall it to the Recollection of the Antiquary, the Lover of the Arts, and the Artist. Holbein is more particularly recorded as having employed his Pencil in a Work of the Kind; but, without entering into a Detail of those Masters who have treated the Subject of the Dance of Death, the present Object is merely to attract the public Attention to the Subject itself . . . Mr. Rowlandson had contemplated the Subject with the View of applying it exclusively to the Manners, Customs, and Character of this Country.—His Pencil has accordingly produced the Designs, which, in the order they were delivered to me, I have accompanied with Metrical Illustrations: a mode of proceeding which has been sanctioned by the Success of our joint Labours in the 'Tour of Doctor Syntax.' "

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"It is obvious at a glance that the artist bestowed exceptional care on the illustrations for this book. The union of the gruesome and the grotesque appealed strongly to his imagination, and in completeness of detail and carefulness of grouping the illustrations excel nearly all his other work. The hand-colouring also has been delicately and judiciously applied. Combe's versification is full of wit, and shows a force and vigour surprising in a man who had passed his allotted threescore years and ten — a fact that adds a certain grimness to the humour of the work." *Hardie. English Coloured Books.*

Five copies are exhibited.

1816

33 FARQUHAR, FERDINAND. [Pseudonym?] *The Relicks Of A Saint. A right merry Tale.* By Ferdinand Farquhar, Esq. [Five lines of verse.] London: Printed For Thomas Tegg . . . 1816.

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Sextodecimo. Half-title, title and "Advertisement dedicatory," pp. [i]–vii; half-title, and text, pp. [1]–115; half-title, and "Notes," pp. [117–135].

Frontispiece designed and (probably) etched by Rowlandson; colored.

It bears the title, "Relicks of a Saint," Tegg's name as publisher, and date, March, 1816. It is not signed, but is evidently the work of Rowlandson.

34 THE GRAND MASTER or Adventures of Qui Hi? in Hindostan. A Hudibrastic Poem in Eight Cantos by Quiz. Illustrated with Engravings by Rowlandson. London. Printed by Thomas Tegg, No. 111, Cheap-side. E. Gullan, sculp. 1816.

Octavo. "Preface," dated February 1, 1816, and "Invocation to Butler," pp. [iii]–x; text, pp. [1]–252. Slip of "Errata" tipped in. There is no printed title-page.

Twenty-eight aquatint plates (including folded frontispiece and title-page), etched by Rowlandson and probably designed by him; colored.

The plates are signed "Rowlandson sc.—Quiz fecit."—All bear Tegg's

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imprint, with date. Grego says that they should be dated Oct. 1, 1815, but nearly half of the plates in all copies examined are dated Nov. 1, 1815. The title-page is dated 1816, without the month. There is no list of the plates, the titles of which are as follows: A new Map of India . . . (folded frontispiece).—Title-page.—A Scene in the Channel.—The modern Idol Jaggernaut.—Miseries of the First of the Month.—The Burning System illustrated.—Missionary Influence . . . —An extraordinary Eclipse.—Labour in vain . . . —Hindoo Prejudices.—John Bull converting the Indians.—More Incantations . . . —Miseries in India.—The Bear & ragged Staff.—Hindoo Incantations. — Phantasmagoria. — The modern Phaeton.—Qui Hi arrives at the Bunder-Head.—Qui Hi in the Bombay Tavern.—Pays a Nocturnal Visit to Dungaree.—Attends General Koir Wigs Levee.—Qui Hi's Introduction . . . —Qui Hi shews off . . . —Qui Hi at Bobbery Hall.—All alive in the Chokee.—Last

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Visit from the Doctors Assistant.—  
Qui Hi's last March . . . Strange  
Figures near the cave of Elephanta  
.

“This is a lampoon on the Marquis  
of Hastings’ governorship of India,  
and shows the public estimation of  
the East India Company, with its tol-  
eration of suttee for revenue pur-  
poses, and its total disregard other-  
wise of Hindu prejudices.” *Hardie.*  
*English Coloured Books.*

35 No. 1[–8] Rowlandson’s World in  
Miniature; Consisting Of Groups Of  
Figures, For The Illustration Of  
Landscape Scenery. Drawn And  
Etched By T. Rowlandson. To be  
completed in Eight Monthly Num-  
bers, Price 2s. 6d. each. London:  
Published By R. Ackermann . . .  
1816.

Octavo. Eight numbers in original green pa-  
per wrappers, with eight pages of Acker-  
mann’s advertisements in No. 4.

Forty plates designed and etched by  
Rowlandson; colored.

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The plates are numbered, and illustrate taverns, racing, fishing, country life, boating, etc., some containing one; some, two; and some three separate scenes. None are signed by Rowlandson, and the only ones to contain titles are No. 22 (Stamford Castle, Lincoln), No. 24 (Glastonbury, Somerset), and No. 30 (The Social Day).

Plates [1-5] are dated March 1, 1816; plates 6-10, April 1, 1816; plates 11-15, May 1, 1816, except plate 14, which is not dated; plates 16-20, June 1, 1816; plates 21-25, July 1, 1816; plates 26-30, Aug. 1, 1816; plates 31-35, Sept. 1, 1816; and plates 36-40, Oct. 1, 1816. Plate 39 (a racing scene) is incorrectly numbered 40.

36 ANOTHER COPY, in the original numbers, with Plate 39 correctly numbered.

37 THE WORLD IN MINIATURE . . .  
Drawn And Etched By T. Rowland-

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son. London: Published by R. Ackermann . . . 1817 . . .

The same plates issued in book form, with printed title-page. Plate 39 is incorrectly numbered 40. Grego also entitles this *Grotesque Drawing Book*.

1817

38 [COMBE, WILLIAM.] The Dance of Life, A Poem, By The Author Of "Doctor Syntax"; Illustrated With Coloured Engravings, By Thomas Rowlandson. [Six lines from Horace.] London: Published By R. Ackermann . . . 1817.

Octavo. Printed title (not included in pagination); "Advertisement," pp. [i]-ii; "Index to the Plates," pp. [i]-ii [repeated]; text, pp. [1]-285; "Advertisement," signed "R. A.," p. [287]. Original boards with paper label.

Twenty-six aquatint plates (including title-page) designed and etched by Rowlandson, as called for in the list of plates; colored.

The plates are not signed by Rowlandson. The frontispiece (repre-

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senting Time pointing at various scenes on a screen) and the title-page are dated Dec. 1, 1817. The remaining twenty-four plates are dated irregularly (though alike in all copies examined). Under each is a rhyming couplet, the first lines of which, with the dates, are as follows: The Dance of Life begins, with all its Charms (May 1, 1817).—The tender Nurse's care is now resign'd (May 1, 1817).—The stern preceptor, with his threat'ning Nod (July 1, 1817).—Wine makes the Head to ach, but will the Art (June 1, 1817).—To part with thee, my Boy, how great the pain! (June 1, 1817).—'Tis hop'd, 'midst foreign scenes, some power he'll find (June 1, 1817).—He pays his lively court, as 'tis the Ton (July 1, 1817).—The widow'd Mother hastens forth to meet (July 1, 1817).—The Hounds the flying Stag pursue (Sept. 1, 1817).—As the first step in folly's wanton waste (July 1, 1817).—Of Four in hand he joins the vulgar rage (Aug. 1, 1817).—The Mask, that scene of wanton Folly (Oct. 1,

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1817).—By Gamblers link'd in Folly's Noose (August 1, 1817).—The Victim of the Betting Post (Aug. 1, 1817).—For such a mild and placid dear (Sept. 1, 1817).—For my own good and Yours' I'm bent (Nov. 1, 1817).—In his oppress'd and adverse hour (Oct. 1, 1817).—The wild exuberance of Joy (Dec. 1, 1817).—Sweet is the voice whose powers can move (Sept. 1, 1817).—Blest Hy-men, whose propitious hour (Nov. 1, 1817).—Rural Sports are better far (Nov. 1, 1817).—To sooth the rigour of the Laws (Oct. 1, 1817).—By piety's due rites 'tis given (Dec. 1, 1817).—Each virtue views with smiling pride (Dec. 1, 1817).

This was done as a companion-piece to *The Dance of Death*, and first appeared, in 1817, in eight monthly numbers.

39 ANOTHER COPY, in orange, stamped cloth binding, without Ackermann's "Advertisement" at the end.

Three other copies are exhibited.

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40 GOLDSMITH, OLIVER. *The Vicar Of Wakefield; A Tale, By Doctor Goldsmith. Illustrated With Twenty-four Designs, By Thomas Rowlandson. Sperate Miseri, Cavete Felices.* London: Published By R. Ackermann . . . 1817.

Octavo. Title (not included in pagination); "Introduction," "Advertisement," and "Memoirs of Oliver Goldsmith, M. B.," pp. [1]-8, and text, pp. [1]-254. Original stamped, orange cloth binding.

Twenty-four aquatint plates designed and etched by Rowlandson; colored.

All of the plates are dated May 1, or May, 1817. They are not signed by Rowlandson, but are numbered and have page designations. There is no list of the titles, which are as follows: 1, The Vicar of Wakefield (frontispiece).—2, The Social Evening.—3, The Departure from Wakefield.—4, Sophia rescued from the Water.—5, The Welcome.—6, The Esquire's Intrusion.—7, Mr. Burchell's First Visit. 8, The Dance.—9, Fortune-Telling. —10, The Vicar's Family on their

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Road to Church.—11, Hunting the Slipper.—12, The Gross of Green Spectacles.—13, The Vicar selling his Horse.—14, The Family Picture.—15, The Vicar in company with Strolling Players.—16, The Surprise.—17, The Stage.—18, Attendance on a Nobleman.—19, A Connoisseur.—20, The Scold, with News of Olivia.—21, The Fair Penitent.—22, Domestic Arrangement in Prison.—23, The Vicar preaching to the Prisoners.—24, The Weddings.

Two copies are exhibited.

41 GOLDSMITH, OLIVER. *The Vicar of Wakefield . . .* London: Published by R. Ackermann . . . 1823.

Octavo. Original stamped, orange cloth binding.

The plates are the same as in the 1817 edition, with dates unchanged.

Two copies are exhibited.

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1818

42 BURTON, ALFRED. *The Adventures Of Johnny Newcome In The Navy; A Poem, in Four Cantos: With Plates By Rowlandson, From The Author's Designs.* By Alfred Burton. "Dulce Bellum Inexpertis." London: Published By W. Simpkin And R. Marshall . . . 1818.

Octavo. Title and "Advertisement," pp. [i-iii]; text, pp. [1]-250; half-title, "Notes" and "Errata," pp. [251-260]. Original blue cloth binding, with ship stamped on covers.

Sixteen aquatint plates, designed by Rowlandson and etched by him and by W. Read; colored.

Although the words "From the author's designs" appear on the title-page, ten plates are signed "Rowlandson, Delt.—W. Read, Sculpt.," two have "Drawn and Etched by Rowlandson" (in one of these followed by "W. Read Sculpt."), three contain Read's name without that of the designer, and one ("Sheerness Boat") has no signature. All have the pub-

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lisher's imprint, undated, and the title. There is no list of the plates, which are as follows: A'sleep at the Mast-head.—Leaving home.—“The Admiral has made it sunset, sir!”—Turning in—and out again.—Seasick.—Sent to hear the dog fish bark.—Seized up in the rigging.—Cobbed—watch! watch!—Crossing the line.—Sheerness Boat.—Plymouth Play-house.—Going to Ivy Bridge.—In the Grocer's shop.—Johnny and Maria.—Mast-headed.—“The Captain's going out of the ship, gentlemen!”

The “Advertisement” says that the work “was written in 1816—printed, and advertised in 1817—and would have appeared long ago; but for a variety of impediments . . . and more particularly, some difficulties attending the execution of the Plates.”

It has been stated generally that Alfred Burton was a pseudonym of John Mitford, and that the *Adventures of Johnny Newcome in the Navy*, published under Mitford's name in 1819, was a second edition of the present

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work, with twenty plates by Williams, after Rowlandson. The Mitford work (1819) with which we are familiar is an entirely different poem from the one "By Alfred Burton," 1818, though evidently an imitation of it, as observed by Mr. Hardie in *English Coloured Books*. The plates, which are not copies of the Rowlandson plates for the Burton book, are signed "Williams fecit," and bear no engraver's name (see next number).

Three copies are exhibited.

43 MITFORD, JOHN. The Adventures Of Johnny Newcome In the Navy. A Poem in Four Cantos With Notes. By John Mitford, Esq. R.N. [Four lines of verse.] London: Published By Sherwood, Neely, And Jones . . . 1819.

Octavo. Twenty plates by Williams.

An imitation of the preceding number, which see.

1820

44 ROWLANDSON'S CHARACTERISTIC SKETCHES OF THE LOWER ORDERS, Intended As a Companion To the New Picture Of London: Consisting Of Fifty-Four Plates, Neatly Coloured. London: Printed For Samuel Leigh, 18, Strand. [1820] Price 7s. half-bound.

Twentyfour-mo. Title and "Advertisement," pp. [i]-iv.

Fifty-four plates, designed and etched by Rowlandson; colored.

There is no list of the plates, which are unsigned and undated. They have titles below, as follows: Menagerie (frontispiece).—Drayman.—Singing Birds.—Grinder.—A Peep at the Comet.—Roasted Apples.—Bagpipes.—Distressed Sailors.—Itinerant Musicians.—Door-mats.—Butcher.—Images. — Earthen-ware. — Raree-show.—Last Dying Speech.—Sweet Lavender.—Curds & Whey.—Old Clothes.—Postman.—Billet-Doux.—

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Past one o'clock.—Saloop.—Bandboxes.—Great News.—Buy my sweet Roses.—Poodles.—Fire men.—Ballad Singer.—Shoe Black.—Placard.—Sweeps.—Gardener.—Roasting Jacks &c.—Oysters.—Coal-heavers.—Matches.—Cooper.—Milk.—Hot-cross Buns.—Pray remember the poor Sweeper.—Baskets.—Flounders.—Hackney Coachman.—Walnuts to pickle.—Baker.—All hot.—Dogs' Meat.—Rhubarb.—Tinker.—Strawberries.—Chairs to Mend.—Cherries.—Wine.—Coopers.—Cucumbers.

Of the plates, Mr. Martin Hardie has written: "They show many phases of London street-life that have now disappeared. The coal-heaver, and other characters always with us, are interesting in their by-gone guise; while the night-watchman, the raree-showman, the sellers of Poodles, bandboxes, saloop, and other commodities, are quaintly representative of London life in olden days." We quote the following from the "Adver-

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tisement" concerning Rowlandson: "The great variety of countenance, expression, and situation, evinces an active and lively feeling, which he has so happily infused into the drawings, as to divest them of that broad caricature which is too conspicuous in the works of those artists who have followed his manner. Indeed, we may venture to assert, that, since the time of Hogarth, no artist has appeared in this country, who could be considered his superior, or even his equal."

Three copies are exhibited (see also next number).

45 ANOTHER COPY, bound with "Leigh's New Picture of London," which it was published to supplement, the two being sold separately, or in one volume, at fifteen shillings.

1821

46 JOURNAL OF SENTIMENTAL TRAVELS IN THE SOUTHERN PROVINCES OF FRANCE, Shortly Before The

70

THOMAS ROWLANDSON

Revolution; Embellished With Seventeen Coloured Engravings From Designs By T. Rowlandson, Esq. [Three lines from Lady Mary Wortley Montagu's Letters.] London: Published By R. Ackermann . . . 1821.

Octavo. Title (not included in pagination); "Address," pp. [i]-ii; text, pp. [1]-291; "Directions to the Binder for placing the Plates," p. [292]. Original orange, stamped cloth binding.

Eighteen aquatint plates, designed by Rowlandson; colored.

Only seventeen plates are called for in the title and directions to the binder; the eighteenth plate, facing p. 73, is entitled "Rural Happiness at Caverac."

None of the plates are signed by Rowlandson. All are dated 1821, except those designated in the following list of titles: Before the Tribunal at Avignon.—Table d'Hote.—Searched by the Douaniers on the French Frontiers.—Consulting the Prophet.—The

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Prophet discovering himself and exposing the deception.—The Arrival in Paris (1820).—Liberality to infirm beggars on leaving Yvri.—Rural Happiness at Caverac.—Pleasures of a Poste Aux Anes.—The Embrace (1820).—At Avignon. First Sight of Clara (Dec. 1, 1817).—At the Tomb of Laura.—Auction of Relics at Avignon.—A Prisoner at Avignon (1820).—Mistakes at Cavaillon (Jan. 1, 1822).—A Tragic Story, at Avignon.—The Sacred Page Displayed.—The Inn at Marseilles (Jan. 1, 1822).

This appeared first in Ackermann's *Repository of Arts*, 1817-20. It is an imitation of Sterne's *Sentimental Journey*.

Two copies are exhibited.

47 ANOTHER ISSUE, with "Directions to the Binder" corrected, to include the plate facing p. 73, and Prospectus of *The History of Johnny Quae Genus*, four pages, at end.

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47a A SET OF THE PLATES OF *Journal of Sentimental Travels*, as they appeared in the *Repository of Arts*. They are numbered and have volume and page designations and each contains the number and date of the instalment of the magazine in which it appeared.

1822

48 [COMBE, WILLIAM.] The History Of Johnny Quae Genus, The Little Foundling Of The Late Doctor Syntax: A Poem, By The Author Of The Three Tours. [Two lines of an anonymous poem.] London: Published By R. Ackermann . . . 1822.

Octavo. Title and introduction, pp. [i-iv]; text, pp. [1]-256, 249-256 (repeated), 265-267; "Directions to the Binder for placing the Plates," p. [268]. Original orange, stamped cloth binding.

Twenty-four aquatint plates designed and (probably) etched by Rowlandson, as called for in the directions to the binder; colored.

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All of the plates except "Quae Genus assisting a Traveller" and "Quae Genus discovers his Father" are signed "Drawn by Rowlandson." The titles and dates are as follows, each title beginning with the words "Quae Genus": Quae Genus on his Journey to London (frontispiece, March 1, 1822).—In search of Service (Aug. 1, 1821).—Reading to Sir Jeffery Gourmond (March 1, 1822). At Oxford (Nov. 1, 1821).—Contest between Quae Genus & Lawyer Gripe-all (Oct. 1, 1821).—At a Sheep-shearing (Feb. 1, 1822).—Assisting a Traveller (March 1, 1822).—In the Sports of the Kitchen (Aug. 1, 1821).—In the service of Sir Jeffery Gourmond (Aug. 1, 1821).—With a Quack Doctor (Oct. 1, 1821).—With a Spendthrift (Sept. 1, 1821).—Attends on a Sporting Finale (Dec. 1, 1821).—In the Service of a Miser (Oct. 1, 1821).—And the Money-lenders (Sept. 1, 1821).—Officiating at a Gaming House (Nov. 1, 1821).—With a Portrait Painter (Sept. 1, 1821).—Gives a Grand Party (Feb.

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1, 1822).—Interrupts a Tête-à-Tête (Jan. 1, 1822).—Committed, with a riotous Dancing Party, to the Watch-House (Nov. 1, 1821).—Engaged with jovial Friends—Or—Who sings best? (Jan. 1, 1822).—The Party breaking up & Quae Genus breaking down (Dec. 1, 1821).—Turned out of a house which he mistakes for his own (Feb. 1, 1822).—Quae Genus & Creditors (Dec. 1, 1821).—Discovers his Father (Jan. 1, 1822).

It was also issued in boards. A copy in boards in the Widener Library has a slip of "Errata," noting the error in pagination, and four pages of Ackermann's advertisements.

Four copies are exhibited.

1825

49 [WESTMACOTT, CHARLES M.] The English Spy: An Original Work, Characteristic, Satirical, And Humorous. Comprising Scenes And Sketches In Every Rank Of Society, Being

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Portraits Of The Illustrious, Eminent, Eccentric, and Notorious. Drawn From The Life By Bernard Blackmantle. The Illustrations Designed By Robert Cruikshank. [Vignette; two lines of verse.] London: Published By Sherwood, Jones, And Co. Paternoster-Row. 1825.

Octavo. Two volumes. Vol. I: Title, "Bernard Blackmantle to the Reviewers," "Contents," "Illustrations in the English Spy," pp. [i]–xxiii; half-title, "Introduction," "Preface," and text, pp. [i]–417; imprint, p. 118. Vol. II: Title, "Contents," "Illustrations, . . ." pp. [i]–xv; half-title, "Introduction, . . ." and text, pp. [i]–399; imprint [400].

Seventy-two plates (seventy-one being in colored aquatint, and one a wood-engraving by G. Bonner after Robert Cruikshank) as called for in the lists of illustrations. Sixty-seven of the aquatints are by Robert Cruikshank, two by Rowlandson, and one, each, by G. M. Brighty and J. Wageman.

The plates by Rowlandson (both in the first volume) are No. XXXII, "R.A.'s of Genius reflecting on the true

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line of Beauty at the Life Academy, Somerset House," and No. XXXVI, "Jemmy Gordon's Frolic, or Cambridge Gambols at Peter House." Both are signed by Rowlandson, the former being dated June 1, 1824, and the latter, Dec. 1, 1824. The other aquatints are dated variously from March 1, 1824, to Feb. 1, 1826. There are also numerous woodcuts, described in the list of illustrations as being "from original designs by Cruikshank, Rowlandson, Gillray, and Finlay," but they are unsigned, and none have been identified as Rowlandson's.

The two plates in this book are said to be the only colored illustrations produced by Rowlandson between 1822, and his death, in 1825. Grego points out that Plate 32 is "an adaptation of a very spirited caricature by the artist belonging to a considerably earlier period, and described as Drawing from the nude." The portraits of the Royal Academicians in the picture are carefully drawn, and

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include Benjamin West, Landseer, B. R. Haydon and others.

The work has been described as a “veritable *chronique scandaleuse* of the time,” and its author as the “famous, or rather infamous proprietor and editor of *The Age*, a paper which levied blackmail without mercy.”

1831

50 HARRISON, W. H. *The Humourist, A Companion For The Christmas Fireside.* By W. H. Harrison . . . Embellished By Fifty Engravings, Exclusive Of Numerous Vignettes, From Designs By The Late T. Rowlandson. [Four lines from Southey.] London: Published By R. Ackermann . . . MDCCCXXXI.

Duodecimo. Frontispiece, title, “Preface,” “Contents,” and “Plates,” pp. [i]–xiv; text, pp. [1]–280; Ackermann’s advertisements, pp. [281]–286. Original green morocco binding with yellow end-papers.

Fifty full-page wood-engravings, as called for in the list of plates, and



Cries of London: Poultry Seller  
(Drawing No. 9)





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seventeen vignettes, all designed by Rowlandson.

The titles of the large illustrations are as follows: The Humourist and her Crew (frontispiece).—The Doctors puzzled.—Uncle Timothy.—The March of Intellect.—The Man of business.—The Rivals.—An Enemy Bearing Down . . . —Too Hot and Too Late.—Fire and Water.—Steering.—Bar Practice.—Getting Cash for Notes.—A Timekeeper.—The Italian Scribe.—Love in a Box.—The Pleasures of Solitude.—Rich and Poor.—Village Politicians.—A Disciplinarian.—An Admirer.—The Cow Doctor.—Taking a Horse to Water. Lost and Won.—A Man of Colour.—Civic Enjoyments.—A Siege.—Recruiting.—Knowledge of the World.—Modern Antiques.—A Man of Taste.—Looking a Broadside.—Credulity.—Indecision.—Spoiling a Cloak . . . —A Military Salute.—A Bagman.—Obtaining the Countenance of the Minister.—Training.—An Exhibition.—A Banquet.—The

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Rat-Catcher.—A Court Day.—A Dark Prospect.—Symptoms of a Dinner.—The Studio.—Kunophobia . . .—The Way to fill a Wherry.—A View on the Coast.—Operatives.—Home! Sweet Home!

The vignettes are on pp. ix, [1], 14, 23, 63, 80, 98, 111, 122, 135, 225, 230, 246, 257, 265, 271, and 280.

The author writes in the Preface: “Of the Embellishments, to which, after the manner of Annuals in general, the matter has been adapted, it will be a sufficient recommendation to state that the designs have been carefully selected from a great variety of original drawings by the late Mr. Rowlandson, the humour of whose pencil has been long and universally acknowledged, and no expense has been spared in the endeavour to render the engravings worthy of the subjects. The exterior of the volume is of a character combining permanency with elegance, and evinces a confidence in the generosity of the Public,

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it being delivered *bound* into their hands."

A second volume of "The Humourist" appeared in 1832, but its eighty woodcuts were designed and executed by W. H. Brooke.

UNDATED

51 [MY WIFE. n.d.]

Sextodecimo. No letterpress.

Six plates designed and etched by Rowlandson.

At the top of one of the plates are the words "Desd. & Etched by Rowlandson"; the others are cut at the top. Below each plate is a question in three lines of verse, with the answer, "My Wife." The question on the signed plate begins "Who, when a single life I led."

ILLUSTRATIONS ETCHED  
BY ROWLANDSON AFTER  
DESIGNS BY OTHER  
ARTISTS

1784-1788

52 [A COLLECTION OF PLATES including many of Rowlandson's series of "Imitations of Modern Drawings," 1784-1788. A paper label pasted to the upper cover is inscribed by a contemporaneous hand in ink: "Rowlandson's Book Sketches and Studies Tomas (sic) Rowlandson sculp 1789. Gainsborough, Barret, Gilpin, Wheatly Wigstead, Rowlandson delin."]

Folio. No letterpress.

Thirty-one plates, in aquatint and dry-point, with Rowlandson's name signed in ink, presumably by the artist himself; one unsigned plate. Rowlandson's own collection.

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The plates in this collection, including several early proofs, seem to have been bound together for Rowlandson's own use. Of fourteen large plates, eight are after Gainsborough, two after Barrett, and four without inscriptions; eighteen small plates on nine sheets include "A Print Sale" (see Grego, Vol. I, p. 241), Cupids, after Bartolozzi (see Grego, Vol. I, p. 151), "John Bull in France," "Monsieur in England" (Wigstead, 1788), and various landscapes and scenes after Gainsborough, Gilpin, Wheatley, and anonymous artists.

1797

53 CUPIDS MAGICK LANTERN. From Designs by Woodward. Etch'd by Rowlandson. Publish'd Jany; 3<sup>1</sup><sup>st</sup>. 1797 by Hooper & Wigstead . . .  
Quarto. No letterpress.

Twelve plates (including title-page) designed by Woodward, and etched by Rowlandson; colored. [The present set contains the title and only ten plates; according to Grego, who de-

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scribes the title separately, and the plates as "Love in Caricature," the missing plate should be "Drunken Lovers."]

The plates contain Rowlandson's name, imprints, titles, and (except the title-page) descriptive verses. The titles and dates are as follows: Cupids Magick Lantern (Jan. 31, 1797).—Spiritual Lovers (Jan. 2, 1798).—Quarrelsome Lovers (Jan. 2, 1797).—Aged Lovers (Jan. 2, 1797).—Dukes Place Lovers (Feb. 21, 1797).—Sympathetic Lovers (Feb. 6, 1797).—Platonic Lovers (Aug. 1, 1797).—Avaricious Lovers (Aug. 1, 1797).—Country Lovers (March 15, 1798).—Forgiving Lovers (March 15, 1798).—Bashful Lovers (March 15, 1798).

1799

54 [HORSE ACCOMPLISHMENTS. 1799.]

Oblong quarto. No letterpress.

Twelve aquatint plates, designed by Woodward and etched by Rowlandson; colored.

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All the plates are inscribed: "Woodward Delin.—London Pubd. 1 Augt. 1799 by R. Ackermann 101 Strand.—Rowlandson sculp.", and each has the general title, "Horse Accomplishments," with the number of the "sketch" at the top, and specific title below, as follows: An Astronomer!!, A Paviour!!, A Whistler!!, A Devotee!!, A Politician!, A time Keeper!!, A Civilian!!, An Arithmetician!!, A Loiterer!!, A Minuet Dancer!!, A Land Measurer!!, A Vaulter!!

Grego mentions only four of these sketches (A Paviour, An Astronomer, A Civilian, and A Devotee). According to Slater, they should be inclosed in a wrapper.

55 MATRIMONIAL COMFORTS. To be had at R. Ackermann's No. 101, Strand. [1799]

Quarto. Original brown paper wrapper, with label lettered as above. No letterpress.

Eight plates designed by Woodward and etched by Rowlandson; colored.

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Each plate has the general title, "Matrimonial Comforts," with the number of the "sketch" at the top, and the specific title, with names of designer, etcher, and publisher, below. They are undated. Descriptive remarks are etched over the heads of the speakers. The titles are as follows: The Dinner Spoiled!—Late Hours!—An Anonymous Letter!—A Return from a Walk!—Killing with Kindness.—A Fashionable Suit!—Washing Day.—A Curtain Lecture!—

Grego describes this series under the date, 1800, but in his Addendum assigns it to October 1, 1799, "republished 1800."

1800

56 LE BRUN TRAVESTED. Or Caricatures of the Passions. Design'd by G. M. Woodward and Etch'd by T. Rowlandson. London Pubd. 21 Jany. 1800 at R. Ackermann's Repository of Arts . . .

Quarto. No letterpress.

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Twenty plates (including title) designed by G. M. Woodward and etched by Rowlandson; colored.

The plates are numbered (except the title), and each has a title, above, and description below, with "Woodward Del.—Etch'd by Rowlandson" and Ackermann's imprint, dated Jan. 21, 1800, with the exceptions noted in the following list: Title.—2, Attention.—3, Admiration (date cut).—4, Admiration with Astonishment (date cut).—5, Veneration.—6, Rapture.—7, Desire (Feb. 21, 1800).—8, Joy with Tranquillity.—9, Laughter.—10, Acute Paint.—11, Simple Bodily Pain.—12, Sadness.—13, Weeping.—14, Compassion.—15, Scorn.—16, Horror (Jan. 1, 1800).—17, Terrour or Fright.—18, Anger.—19, Hatred or Jealousy.—20, Despair (Feb. 21, 1800).

Grego omits the title, and describes No. 1 as "Desire . . . a hungry boy and a plum pudding," No. 3 as "Hatred or Jealousy," and No. 19 as "Acute Pain, second plate," and gives

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the date Jan. 20 to Nos. 1-6, though in his summary he assigns them all to Jan. 21.

1801-1802

57 [WOODWARD, G. M. Prayers and Journals. 1801 and 1802.]

Twelve broadsides, bound together. The series is incomplete.

Each broadside contains a plate designed by Woodward and etched by Rowlandson; colored. [In this copy Woodward's letterpress, including the title, has been cut from each, inlaid, and bound to face the plate.]

All the plates, as here mentioned, except the eighth and ninth, bear Ackermann's imprint, and all contain the names of both Woodward and Rowlandson, except the second, which has neither, and the third and tenth, which lack Rowlandson's name. The letterpress titles and the dates of the plates are as follows: The Miser's Prayer (Feb. 10, 1801).—The Epicure's Prayer (May 20, 1801; dated

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by Grego Feb. 10).—The Young Maid's Prayer (June 4, 1801).—The Stock Jobber's Prayer (Aug. 1, 1801).—The Female Gambler's Prayer (Aug. 1, 1801).—The Sailor's Prayer (Sept. 12, 1801).—Poll of Plymouth's Prayer (Sept. 20, 1801).—The Lottery Office Keeper's Prayer (not dated).—The Quack Doctor's Prayer (not dated).—A Woman of Fashion's Journal (May 1, 1802).—A Man of Fashion's Journal (May 1, 1802).—A Parish Officer's Journal (June 15, 1802).

Of this series, Grego writes: “Each sheet contains a coloured illustration, designed by Woodward and etched by Rowlandson; the space below the design was filled up with descriptive matter from Woodward's pen, that worthy being given to the cultivation of the various Muses in turn. The letterpress, which occupied the larger [lower?] half of these broadsides, was printed by E. Spragg, 27 Bow Street, Covent Garden; and the series was published by Ackermann.”

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Other broadsides of the series, mentioned by Grego, are *The Old Maid's Prayer*, *The Widow's Prayer*, *The Maid of All-Work's Prayer*, *The Apothecary's Prayer*, *The Actress' Prayer*, *The Jockey's Prayer*, *The Cook's Prayer*, *The Publican's Prayer*, and *The Sailor's Journal*.

58 ANOTHER COLLECTION of the "Prayers and Journals," also incomplete, but including the following: *The Maid of All-Work's Prayer* (July 25, 1801).—*The Cook's Prayer* (Sept. 15, 1801).—*The Widow's Prayer* (June 4, 1801).—*The Publican's Prayer* (Sept. 20, 1801).—*The Jockey's Prayer* (Aug. 10, 1801).—*The Bacchanalian's Prayer* (June 4, 1801; not mentioned by Grego).

1808

59 [BUNBURY, HENRY WILLIAM.] An Academy For Grown Horsemen . . . The Annals Of Horsemanship . . . The Author, Geoffrey Gambado, Esq.

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. . . Illustrated With Cuts, By The  
Most Eminent Artists . . . London:  
Printed For Vernor, Hood, And  
Sharpe . . . 1808.

Duodecimo. Title (not included in pagination); dedication, editor's note, "Fragment of the Author's Preface" and "The Editor to the Reader," pp. [i]-xvi; text of "An Academy for Grown Horsemen," pp. [1]-28; Title of "Annals of Horsemanship," "The Editor to the Reader," "Advertisement" and "Geoffrey Gambado to the Reader," pp. [i]-xvi; text, pp. [1]-69; "Directions to the Binder for placing the Plates," p. [70]; Books printed for the Proprietors, pp. [71-72].

Twenty-nine plates designed by Bunbury and etched by Rowlandson, as called for in the directions to the binder; colored.

The twelve plates illustrating *An academy for Grown Horsemen* are signed "H. Bunbury del.—Rowlandson scul., and are dated June 11, 1808. They have titles above, as follows: Geoffrey Gambado, Esqr.—The Mistaken Notion.—A Bit of Blood.—One Way to stop your Horse.—How

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to lose your Way (not signed by Rowlandson).—How to stop your Horse at Pleasure.—How to ride up Hyde Park.—How to ride genteel and agreeable down hill.—How to turn any Horse, Mare, or Gelding.—How to be run away with.—How to pass a Carriage.—How to ride a Horse upon three Legs.

The plates illustrating *The Annals of Horsemanship* (except the first and the fourth) are signed “H. Bum-bury del.—Rowlandson scul.” and have Tegg’s imprint, dated May 4, 1808. They have titles above, as follows: The Apotheosis of Geoffrey Gambado.—Mr. Gambado, seeing the World.—Dr. Cassock, F. R. S. . . . —The Puzzle for the Dog, &c.—How to make the most of a Horse.—How to make the least of Him.—How to do things by Halves.—Tricks upon Travellers.—Love and Wind.—Me, my Wife & Daughter.—How to make the Mare to go.—How to prevent a Horse slipping his Girths.—How to ride without a

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Bridle.—A Daisy Cutter with his Varieties.—The Tumbler or its Affinities.—A Horse with a Nose.—How to travel upon two legs in a Frost.

The two works first appeared, with Bunbury's illustrations, in 1787 and 1791 respectively. Grego mentions editions of both on "super royal paper" in 1798.

60 [BUNBURY, HENRY WILLIAM.] An Academy For Grown Horsemen . . . The Annals of Horsemanship . . . London: Printed For Vernor, Hood, And Sharpe . . . 1809.

Octavo. Paged continuously.

The same plates are used as in the edition of 1808.

61 CHESTERFIELD TRAVESTIE; Or, School For Modern Manners. Embellished With Ten Caricatures, Engraved by Woodward from original Drawings by Rowlandson. [Quotations from Butler, Juvenal and Shake-

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speare.] London: Printed . . . for  
Thomas Tegg . . . 1808.

Duodecimo. Half-title (not included in pagination); title, "Dedication," "Contents," and "Directions for placing the Plates," pp. [i-vi]; text, pp. [1]-70; Tegg's advertisement, pp. [71-72].

Ten plates (including folded colored frontispiece) designed by Woodward and etched by Rowlandson (though otherwise stated on the title-page), as called for in the list of plates; only the frontispiece is colored.

The plates are signed "Woodward del.—Rowlandson scul." and the frontispiece, "Behaviour at Table" and "Notoriety . . ." are dated Aug. 25, 1808. The titles are as follows: Votaries of Fashion . . . — How to Walk the Streets.—The Art of Quizzing.—How to keep up a Conversation . . . —How to break a Shop Window with an Umbrella.— Behaviour at Table (in four compartments, folded).—Notoriety, Singu-

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larity, Whimsical.—Gentleman and mad Author.—How to overlook your Husband's hands of Cards . . . —The Nobleman and little Shop Keeper.

This was republished in 1809 (a copy in the Widener Library has all the plates except "Behaviour at Table" colored), and in 1812 it appeared with only six plates. Grego says that it was republished under the title of *Chesterfield Burlesqued* in 1811.

462 STEVENS, GEORGE ALEXANDER. A Lecture On Heads, By Geo. Alex. Stevens, with Additions, As delivered by Mr. Charles Lee Lewes. To which is added, An Essay On Satire. [Vignette] Embellished with Twenty-Five Humourous Characteristic Prints, From Drawings by G. M. Woodward, Esq. London: Printed For Vernor, Hood, And Sharpe . . . 1808.

Duodecimo. Title, "Address to the Public," "Prologue . . .," "Additional Lines to the Prologue . . .," "Index," and "Directions for

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placing the Prints," pp. [iii-xii]; text, pp. [1]-96.

Twenty-five plates (including folded frontispiece) designed by Woodward and etched by Rowlandson, as called for in the list of plates; colored.

The plates are signed "Woodward del.—Rowlandson scul." A few have the imprint of Thomas Tegg, and the dates, March 30th, and April 20th, 1808. The titles are as follows: A Lecture on Heads (frontispiece).—Sir Whiskey Whiffle.—Jocky.—Half Foolish Face.—Master Jacky.—London Blood.—A Woman of The Town.—Connoisseur.—A Worldly-wise Man.—Drunken Head.—A Freeholder.—Female Moderator.—Male Moderator (Mar. 30, 1808).—Italian Singer.—An Old Maid.—An Old Bachelor.—The Crying Philosopher.—The Laughing Philosopher (April 20, 1808).—Counselor.—Frenchman.—British Sailor.—Spaniard.—Dutchman.—Politician.—

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Methodist Preacher (April 20,  
1808).

“The idea of the lecture was given him [Stevens] by a country carpenter, who made the character-blocks which formed the subjects of illustration. It proved an extraordinary success in the hands of the originator. He carried it about England, through the States of America, and, on his return, to Ireland; and managed to net some ten thousand pounds by his lucky venture. After he retired more than one actor attempted it with poor results. Lewis was the most successful of Stevens’s imitators, and he made such arrangements with the author as entitled the latter to a royalty for the use of his *Lecture on Heads*.”

*Grego. Rowlandson the Caricaturist.*

This is usually described as published by Thomas Tegg.

A copy in the Widener Library, similar to the one here described, except that only the frontispiece is colored, has half-title, “Woodward’s Edi-

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tion," with "Elegant Works printed for the Proprietors" on verso, pp. [i-ii].

1809

63 ANNALS OF SPORTING, by Caleb Quizem, Esqr. And his Various Correspondents. [Colored vignette; four lines of verse] London, Published by Thomas Tegg, III, Cheapside—1809

Duodecimo. "Dedication to the Jockey-Club" and "Contents," pp. [i-viii]; text, pp. [1]-104. Original brown paper boards. There is no printed title-page.

Twenty-nine plates including folded frontispiece and title-page designed by Bunbury, Woodward, and possibly others, and etched by Rowlandson; colored.

The frontispiece is entitled "The Bucephalus Riding Academy for grown Gentlemen" and is signed by Bunbury and Rowlandson; the title is unsigned. The plates, of which there is no list, are as follows: Caleb Quizem, Esq. (unsigned).—How to vault from the

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Saddle (Woodward-Rowlandson).—The True Method of sitting a Horse . . . (unsigned).—How a Man may Shoot his own Wig (Woodward-Rowlandson).—The Maid of Mim (Woodward-Rowlandson). — Costume of Hogs Norton (two numbered plates, unsigned).—Game Wigs (two numbered plates, Woodward-Rowlandson).—Hounds (two numbered plates, Woodward-Rowlandson).—Mathematical Horsemanship (six numbered plates, Woodward-Rowlandson).—Fashionable Furniture at Hogs Norton (two numbered plates, unsigned).—The Bailiff's Hunt (one unnumbered and seven numbered plates, 2-8, Woodward-Rowlandson).

64 THE BEAUTIES OF STERNE: Comprising His Humorous And Descriptive Tales, Letters, &c. &c. Embellished by Caricatures By Rowlandson, From Original Drawings By Newton. London: Printed For Thomas Tegg . . . 1809.

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Duodecimo. Title and "Life, . . ." pp. [i]–viii; text, pp. [1]–183; "Contents," p. [184].

Two plates designed by Newton and etched by Rowlandson; colored.

The plates are signed by Rowlandson, and are entitled: Yorick feeling the Grisset's Pulse.—The Dance at Amiens. As often occurs, two more plates, for Sterne's *Sentimental Journey*, are added to this volume: Yorick and Father Lorenzo.—La Fleur and the dead Ass.

1810

65 [BUTLER, SAMUEL.] Hudibras, In Three Parts . . . With Large Annotations And Preface, By Zachery Grey, LL.D. Embellished With Engravings, By T. Rowlandson, Esq. Vol. I [-II]. London: Printed For Thomas Tegg . . . 1810.

Duodecimo. Two volumes. Vol. I: Title, "To the Reader," and "The Author's Life" and "Preface," pp. [i]–xxviii; text, pp. [1]–291; "Index . . .," pp. [293–303]. Vol. II:

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Title (not included in pagination); text, pp. [1]-304; "Index . . .," pp. [305-318].

Five plates designed by W. Hogarth and etched by Rowlandson.

The plates are signed "W. Hogarth inv.—Rowlandson sc." or "scul," and have volume and page designation. The three in Vol. I have imprints, those representing The Setting Out and The Battle being dated April 25, 1809. None have titles, but the two in the second volume represent the Knight and Ralph consulting the Gymnosophist, and Sidrophel and Whacum consulting the firmament.

1813

66 [PAPWORTH, J. B., Wrangham, Francis, & Combe, William.] Poetical Sketches Of Scarborough: Illustrated By Twenty-one Engravings Of Humourous Subjects, Coloured From Original Designs, Made Upon The Spot By J. Green, And Etched By T. Rowlandson. London: Printed For R. Ackermann . . . 1813.

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Octavo. Title and "Advertisement" (two leaves not included in pagination); "Some Account Of Scarborough," pp. [i]–xv; text, pp. [i]–215.

Twenty-one aquatint plates designed by J. Green and etched by Rowlandson.

Rowlandson's name does not appear on any of the plates, all of which are dated 1813 with the exception of "Cornelian Bay," which has no publisher's imprint. There is no list of the titles, which are as follows: Widow Ducker & her Nymphs (frontispiece).—A Trip to Scarbro'.—The Breakfast.—The Spa.—Spa Terrace.—Boot & Shoe Shop.—The Castle.—The Warm Bath.—Cornelian Bay.—Sea Bathing.—The Sands.—The Church.—Shower Bath.—The Library.—The Terrace.—The Theatre.—The Ball Room.—Terrace Steps.—Wet Quakers.—The Post Office.—The Departure.

"Though etched by Rowlandson, [most of] the plates are signed by Q. Bluck and J. C. Stadler after J.

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Green, so that it may be presumed that they passed through the hands of these artists to receive the aquatint and colour." *Hardie. English Coloured Books.*

The following quotation from the "Advertisement" explains the work: "The originals of the plates introduced in this volume were sketches made as SOUVENIRS of the place during a visit to Scarborough in the season of 1812.—They were not intended for publication, but being found to interest many persons of taste, several of whom expressed a desire to possess engravings of them; and, some gentlemen having offered to add metrical illustrations to each, the present form of publication has been adopted."

The "Hymn to Scarborough Spa," in "The Cornelian Party," is signed by F. R. S.

ILLUSTRATIONS IN THE  
MANNER OF ROWLANDSON

1815

67 MORSELS FOR MERRY AND MELAN-  
CHOLY MORTALS . . . Ipswich:  
Printed And Sold By J. Raw . . .  
1815.

Sextodecimo. Half-title, title and text, pp.  
[1]-144.

Frontispiece in aquatint; colored.

The frontispiece is entitled "Dr. and  
Mrs. Dobbs, surprised at the sight of  
their horse Nobbs, without his Skin,"  
and is dated Jan. 2, 1815. It is in  
imitation of Rowlandson's style.

1821-2

68 REAL LIFE IN LONDON; OR, The  
Rambles And Adventures Of Bob  
Tallyho, Esq. And His Cousin,

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The Hon. Tom Dashall, &c.  
Through The Metropolis . . . By  
An Amateur. Embellished And Illus-  
trated With a Series of Coloured  
Prints, Designed And Engraved By  
Messrs. Alken, Dighton, Brooke,  
Rowlandson, &c. London: Printed  
For Jones & Co . . . 1821[-1822].

Octavo. In fourteen monthly numbers, as is-  
sued, with original yellow, printed, pictorial  
paper wrappers; arranged for two volumes,  
as follows: Vol. I: Printed title (in No. 1),  
“Contents,” and “Directions to the Binder”  
(in No. 7), pp. [i]-x; text (in Nos. 1-7), pp.  
[3]-656. Vol. II: Printed title (in No. 7, not  
included in pagination); “Contents” and “Di-  
rections to the Binder” (in No. 14), pp. [i]-  
ix; Jones’s advertisements, pp. [x-xii]; text  
(in Nos. 7-14), pp. [3]-668.

Thirty-four aquatint plates designed  
and etched by Alken, Dighton,  
Brooke, Rowlandson (?), Heath, W.  
Read, J. L. Marks, and possibly oth-  
ers; colored. Two plates not appear-  
ing in the directions to the binder,  
which call for only thirty-two plates,  
are St. George’s Day (in No. 5), and  
Tom & Bobcatching a Charley napping  
(in No. 14). Although Rowland-

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son's name appears on the title-pages of both volumes, none of the plates are signed by him.

Fourteen plates which seem to be totally unsigned are as follows: The King's Levee (in No. 2), In the Drury Lane Theatre (in No. 4), Drury Lane Theatre, The Grand Coronation Banquet, and St. George's Day (in No. 5), Political Dinner (in No. 6), Title-page of Vol. II, and British Museum (in No. 8), King's Bench (in No. 9), Blue Ruin (in No. 10), Tom & Bob among the Coster Mongers (in No. 11), Tom and Bob taking a Stroll down Drury Lane (in No. 12), Bull & Mouth Inn (in No. 13), and Tom & Bob catching a Charley napping (in No. 14).

One of the most successful of the numerous imitations of Pierce Egan's *Life in London*. The suspicion that Egan was its author seems to have been without foundation.

1823

69 GHOST-STORIES; Collected With A Particular View To Counteract The Vulgar Belief In Ghosts and Apparitions . . . Illustrated With Six Coloured Engravings. London: Printed For R. Ackermann . . . 1823.

Duodecimo. Title, "Contents," and "Preface," pp. [i]-xx; text, pp. [1]-292.

Six aquatint plates; colored.

The plates have no titles, but each has Ackermann's imprint, and page designation. They have no signatures of designer or engraver, nor do we find that they have been ascribed to Rowlandson, but there is some resemblance to his work.

The first story, "The Green Mantle of Venice," is signed by H. Clauren, and "The Deserter's Ghost" is by F. W. Pressler.

1828

70 [D'OYLEY, SIR CHARLES.] Tom Raw, The Griffin: A Burlesque Poem. In Twelve Cantos: Illustrated By Twenty-Five Engravings, Descriptive Of The Adventures Of A Cadet In the East India Company's Service . . . By A Civilian And An Officer On The Bengal Establishment. London: Printed for R. Ackermann, 98, Strand. M.DCCC.XXVIII.

Octavo. Title, "Preface," dated Calcutta, 1st April, 1824, and "Index to the Plates," pp. [i-ix]; text, in twelve cantos with notes after each canto, pp. [1]-325.

Twenty-eight aquatint plates as called for in the list of plates; colored.

Each plate bears a title and Ackermann's imprint, undated, but they have no signatures of artist or engraver. All of the titles except "The Royal Hindoo Hunt" and "The Ferocity of the Tiger" begin with the words "Tom Raw."

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Although Slater ascribes them to Rowlandson, they do not seem to us to be his work. The book did not appear until 1828, the year after the death of Rowlandson, although the preface is dated 1824.

The author was an amateur artist of some skill, and several collections of his drawings were published.

## DRAWINGS

- 1 Opera Boxes (Four water color sketches framed together).  
Published, 1785 (See Grego, I: 177-8).
- 2 A Visit to the Aunt (Signed, and dated 1786).  
Published, 1794 (See Grego, I: 324).
- 3 A Visit to the Uncle (Signed, and dated 1786).  
Published, 1794 (See Grego, I: 324-5).
- 4 Smoking a French Buck (Signed, and dated 1787).  
The central figure seems to represent Rowlandson.
- 5 A Prize Fight (Signed, and dated 1787).
- 6 The Pursuit (Signed, and dated 1790).
- 7 The Passengers from the Waggon arriving at the Inn (Illustration for *Roderick Random*).  
Published, 1792 (See Grego, I: 310).

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- 8 Comforts of Bath (Plate XI).  
Published, 1798 (See Grego, I: 347).
- 9 Cries of London: Poultry Seller.  
Drawn about 1799 (?).
- 10 A Sulky (Signed, and dated 1801).
- 11 A Lord of the Manor receiving his Rents (Signed, and dated 1802).
- 12 The Masquerade (Signed, and dated 1807).  
Published, 1811 (See Grego, II: 211).
- 13 The Glutton (*The Caricature Magazine*).  
Published, 1809.
- 14 Touch for Touch; or, A Female Physician in full Practice (Signed).  
Published, 1811 (See Grego, II: 206).
- 15 Courting Scene (Signed, and dated 1812).
- 16 Venus assisting Bacchus (Signed, and dated 1812).
- 17 Market Place at Cuckfield (Signed, and dated 1820).
- 18 Farmhouse Interior (Signed, and dated 1822).

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- 19 Anglers.
- 20 An Auction Scene.—Art objects and books.
- 21 Christie's Auction Rooms.
- 22 A Continental Street Scene.
- 23 The Country Fair.
- 24 A Country Market.
- 25 The Danger of Loitering.
- 26 Dice Throwers.
- 27 The Doctor Dismissing Death.
- 28 The Drawing Room, St. James's Palace.
- 29 An Encampment.
- 30 Farmyard Scene.—Cider making.
- 31 Figure Study.
- 32 Fisherman's Cottage.
- 33 Freehill House, near Cornwall.
- 34 Harmony and Topers.
- 35 The Inn Yard.
- 36 Interior of a Coffee House.

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- 37 Lady and Gallant in Bookseller's Shop.
- 38 "The Life of all Mortals in Kissing should pass."
- 39 Market Place, Richmond, Yorkshire.
- 40 Miseries of Traveling:—"Just as you were going off" (With description in handwriting, probably Rowlandson's).
- 41 Mismatched.
- 42 Mrs. Breedwell's Party.
- 43 The Nursery.
- 44 Old Age (Signed).
- 45 On the Beach.—Passengers landing.
- 46 The Quaker in Love.
- 47 The Return of Nelson (See *Print-collector's Quarterly*, II: 403).
- 48 St. Austle, Cornwall.
- 49 A Single Stick Match.
- 50 Sporting Series: Billiards.
- 51 Sporting Series: Boxing.
- 52 Sporting Series: Cock Fighting.

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- 53 Sporting Series: Dog Fighting.
- 54 Sporting Series: Hazard.
- 55 Sporting Series: Racing.
- 56 Street Accident:—Collision of Sedan Chairs.
- 57 A Surprise (Signed).
- 58 Taking a Flying Shot (Signed).
- 59 An uproarious Dinner Party.
- 60 A Village Scene:—Dancing in front of an Inn.
- 61 Waggon and Horses Inn (Signed).
- 62 The Aviary at Kew Gardens (Attributed to Rowlandson).
- 63 The Moss Inn (Attributed to Rowlandson).
- 64 A Picnic (Attributed to Rowlandson).
- 65 Rustic Courtship (Attributed to Rowlandson).
- 66 Washing Day (Attributed to Rowlandson).
- 67 The Water Party (Attributed to Rowlandson).



A Village Scene  
(Drawing No. 60)





## APPENDIX



A LIST OF BOOK ILLUSTRATIONS  
BY, OR ATTRIBUTED TO, ROW-  
LANDSON, NOT INCLUDED IN THE  
EXHIBITION AT THE GROLIER  
CLUB

With the exception of the books designated by an asterisk, which, through the kindness of the authorities of the Harry Elkins Widener Memorial Library, we have been able to examine, the greater number of titles in the following list are quoted from various sources. As authorities have differed in some cases, and writers have not always been able to see the books reported, our entries necessarily lack uniformity, and some of them can make no claim to accuracy.

Series of prints, sometimes collected in book form, are included in the list. The books examined for its compilation are:

American Book-prices Current. 1895–date.

Book-prices Current. 1888–date.

Dulles, W. C. Sporting and Colored Plate Books, sold at the Galleries of the Anderson Auction Company. 1912.

Grego, Joseph. Rowlandson the Caricaturist. 1880. 2 vols.

Hardie, Martin. English Coloured Books. [1906]. (See list on pp. 315–318.)

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Harper, F. P. Colored Plate Books and their Values. 1913.

Lewine, J. Bibliography of Eighteenth Century Art and Illustrated Books. 1898.

Prideaux, S. T. Aquatint Engraving. [1909]. (See list on pp. 379-387.)

Slater, J. H. Illustrated Sporting Books. n. d.

Various Sale Catalogues.

—

Advice to Sportsmen . . . selected from the Notes of Marmaduke Markwell. Tegg, 1809. 12mo. 16 col. pl.\*

An accurate and impartial Narrative of the War . . . by an Officer of the Guards. Cadell, 1796. 8vo. 2 vols., 6 pl.

Amusements for Good Children. Ireton, n. d. 8vo. title-vignette, front., and 11 pl. (?)

Angelo, Henry. Treatise on the Utility and Advantages of Fencing. 1817. obl. fol. port. and numerous pl., including 6 etchings by Rowlandson.

Attributes. Philosoporum, Fancynina, Epicurum, etc. A series of 18 heads on 6 pl., dated August 15, 1800. Sometimes called "Designs for Borders." \*

[Barrett, E. S.] All the Talents. A satirical Poem . . . by Polypus. Stockdale, 1807. front.\*

[Beresford, James.] Antidote to the Miseries of Human Life. 1809. 8vo. (?)

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Borders. See *Attributes; Grotesque Borders.*

Brown, Tom. *Beauties of Tegg*, 1808. 12mo. folded col. front. Grego mentions an edition of 1809 with illustrations.\*

[Collier, Jane.] *Essay on the Art of Ingeniously Tormenting*. Tegg, 1808. 12mo. 5 col. pl. after Woodward. Republished in 1809.\*

*The Comforts of Bath: twelve characteristic Engravings by Rowlandson*. Fores, 1798. obl. fol. 12 col. aquatints.\*

*A Compendious Treatise on Modern Education . . . by the late Joel M'Cringer . . . to which also are added Coloured Designs . . . delineated by J. B. W\* \* \* Esq., and etched by Thomas Rowlandson*. Smeeton, 1802. obl. fol. 8 col. pl.\*

*Costume of the Lower Orders of Paris*. n. d. A series of plates often bound with Planta's *New Picture of Paris*. We do not think that Rowlandson had any connection with them.

*A Country Book Club; a Poem*. 1788. 4to. title-vignette after Dinthorne.\*

*Country Characters*. Ackermann, [1800?] A series of 12 col. pl. after Woodward.\*

*Cries of London*. Ackermann, 1809. 4to. A series of 8 (?) col. pl.\* Grego makes an entry of 30 pl. about 1810.

*Crimes of the Clergy*. 1822. 8vo. 2 pl.

*Délices de la Grande-Bretagne*. Birch, 1791. obl. 4to. 36 pl. engraved by Birch, two of

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them ("Dover Castle" and "View at Blandford") after designs by Rowlandson.\*

Delineations of Nautical Characters. Ackermann, 1799. 4to. A series of 10 pl., designed by Rowlandson and etched by Merks.\*

Etchings from Modern Masters. n. d. fol. 36 pl. (Is this the same as *Imitations of Modern Drawings?* See our No. 52.)

Etchings of Landscapes, from Scenes in Cornwall &c., &c. By Rowlandson. [1812.] obl. 4to. 16 pl. in wrapper with printed label. Called by Grego *Views in Cornwall.*\*

Gothic Tales and Romances . . . Tegg, 1810. 8vo. 24 col. pl. by Rowlandson and others. Only Vol. I published.

Grotesque Borders . . . Ackermann, 1799.  $14\frac{3}{4} \times 4$  inches. 24 illustrations after Woodward, on 6 pl. Called by Grego *Borders for Rooms and Screens.*\*

History of Billy Hog and his Wife Margery . . . by an Odd Fellow. 1816. 15 col. pl. (?)

Jones, Edward. The Bardic Museum. Strahan, 1802. fol. col. front., "The figures drawn by Ibbetson, and the Landscape by J. Smith. Etched by Rowlandson." Music.\*

—Lyric Airs. Jones, 1804. fol. col. front., after Lewis Mayer. Music.\*

—The Musical Bouquet. Green, [1799]. Obl. 4to. col. front., signed. Music.\*

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—Popular Cheshire Melodies. Jones, 1798.  
obl. 4to. Etched title, signed. Music.\*

—Selection of . . . German Waltzes. Jones,  
1806. obl. 4to. col. front. ("Werter's  
Waltz"), signed. Music.\*

Miniature Groups and Scenes. Brighthelm-  
stone & Brooks, 1790, etc. Except for the  
different publisher, we would think this to  
be the same as *Outlines of Figures* (See  
our No. 5.)

Munchausen. The surprising Adventures of  
the renowned Baron Munchausen. Tegg,  
1809. 12mo. 9 col. pl.\*

Munchausen at Walcheren. Johnston, 1811.  
12mo. 5 col. pl. by Isaac and George Cruik-  
shank. Grego seems to be in error in at-  
tributing the plates to Rowlandson.\*

The Museum; or, Man as he is. Hughes,  
1814. 12mo. col. front., not signed.\*

Petticoat Loose. Stockdale, 1812. 4to. 4  
col. pl.\*

Scenes at Brighton; or, The Miseries of Hu-  
man Life. Berigo, 1807-8. A series of  
4 pl.

The School for Scandal. 1788. A long strip  
with 17 heads of women; text below each.\*

Shield, W. Marion. An Opera . . . com-  
posed by W. Shield. The Words by Mrs.  
Brooke. Longman, n. d. 4to. Engraved  
title, not signed.\*

Sketches from Nature. 1822. obl. 4to. 18  
pl. "drawn & Etched by Rowlandson.  
Stadler aquatinta," in wrapper with printed

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label. A series of views in Cornwall, Devon, Dorset, etc., most of which had been issued in 1805 and 1809. Grego implies that eleven of them were published collectively by Tegg in 1809.\*

Smollett, Tobias. *Miscellaneous Works*. Edin., Sibbald, 1790. 8vo. 6 vols., each with front. by Rowlandson. Republished in 5 vols. in 1809. Grego assigns 26 illustrations to this edition, and its prospectus (see our No. 9) promises 30. Separate editions of *Peregrine Pickle* and *Roderick Random* with Rowlandson plates are listed for 1805.

—[Illustrations for *Roderick Random*.] 1792. 4to. 6 col. aquatints by Rowlandson and Stadler, after Woodward, Collins and Singleton.\*

*Sorrows of Werther*. 1806. (Possibly confused with Jones's *Selection of German Waltzes*.)

*Spirit of Irish Wit*. See *Tegg's Prime Jest Book*.

*Spirit of the Public Journals* for the year 1824. With explanatory Notes by C. M. Westmacott. Sherwood, 1825. Woodcuts by Rowlandson, R. and G. Cruikshank, and others.

Sterne, Laurence. *Designs to illustrate Sterne's Sentimental Journey*. Walles, n. d. 12 col. pl. Four of these are copies of the plates by Newton included in our No. 64, but in this case the engraving does not seem to us to be by Rowlandson.\*

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Tegg's Complete Collection of Caricatures relative to Mrs. Clarke and . . . the Duke of York. 1809. A series of 48 (?) pl.

Tegg's Prime Jest Book. Tegg, 1811-12. 12mo. 20 numbers or 2 vols., nos. 3-14 with col. vignette-titles and frontispieces by Rowlandson. Reissued as Vol. I: Spirit of Irish Wit, 1812. Vol. II: Spirit of English Wit, n. d., with frontispieces which vary, Rowlandson's plates being used in some copies. The plates were reissued in *The Wits Magazine*, about 1818.\*

Tegg's Prime Song Book. Tegg, n. d. 12mo. col. front., not signed.\*

A Trip to Town. [c. 1816.] A roll about 29 ft. long, containing colored illustrations, with descriptions in verse.

Twelfth Night Characters. 1811.  $3\frac{3}{4} \times 2$  inches. Series of 24 pl.\*

Views in Cornwall. See *Etchings of Landscapes; Sketches from Nature*.

Views of London. Ackermann, 1798. fol. Apparently a series of 6 pl., as Grego describes Nos. 5 and 6.

Who killed Cock Robin? Cahuac, 1819. 8vo. Pamphlet with 5 woodcuts.\*

Wigstead, Henry, & Rowlandson, Thomas. An Excursion to Brighthelmstone, made . . . by Henry Wigstead and Thomas Rowlandson. Robinson, 1790. obl. fol. 8 pl., drawn and etched by Rowlandson and aquatinted by S. Alken.\*

Wigstead, Henry. Remarks on a Tour to

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North and South Wales . . . with Plates from Rowlandson, Pugh, Howitt, &c. (Aquatinted by I. Hill.) W. Wigstead, 1800. 8vo. Engr. title and 22 pl. 10 are signed by Rowlandson.\*  
Wolcot, John [Peter Pindar]. Poems. Kearsley, 1786-92.

## CHAP BOOKS

The Castle of the Apennines; a Romance by James Vincent. Tegg, n. d. col. title-vignette (signed) and front.\*  
Female Intrepidity. 1819. title-vignette and front.  
The History of Agib, the Third Calendar. Tegg, n. d. pp. 165-198. col. front., not signed.\*  
The History of Noureddin. Tegg [1816?] col. front., not signed.  
The History of Sinbad the Sailor. Tegg, n. d. col. front.  
The History of the Young King of the Black Isles . . . also the Story of the Three Calendars. Tegg, n. d. pp. 81-120. col. front., not signed.\*  
The Irish Assassin. An Original Tale. Tegg, n. d. col. vignette-title and front., signed.\*  
The Iron Chest; a Tale by Miss Oulton. Tegg, n. d. col. title-vignette and front.  
The School for Friends; a Domestic Tale by Mrs. Dacre. Tegg, n. d. col. title-vignette and front., signed.\*  
The Witch's Daughter. (?)















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